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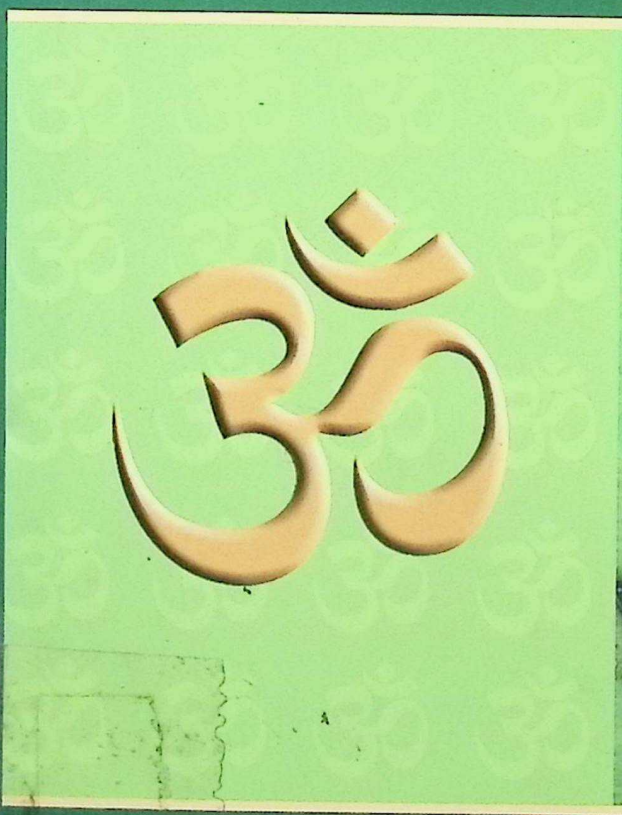
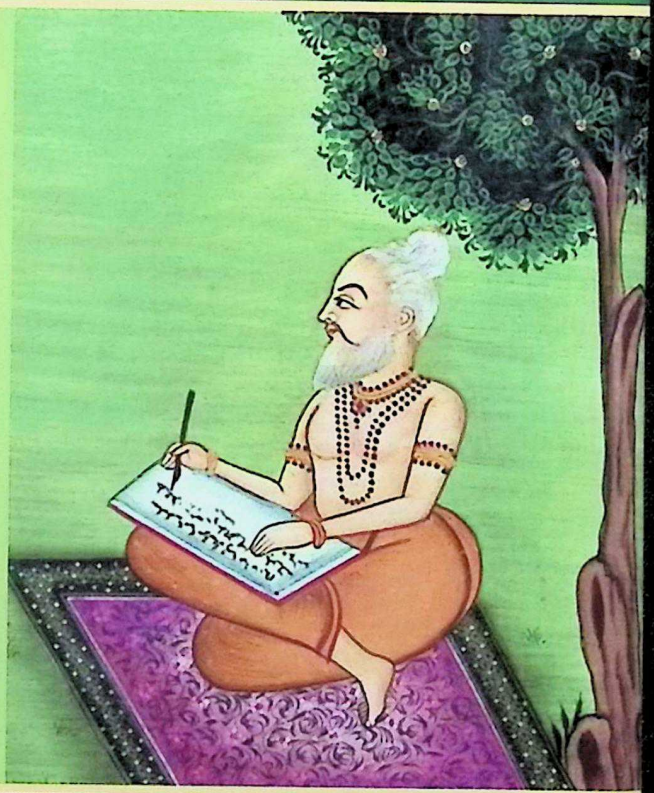
# One Hundred Eight
# VEDIC UPANIṢADS

**Sanskrit Text with Transliteration, English Commentary alongwith Explanatory Notes, Relevant Appendices etc.**

## Upaniṣads of Ṛgveda





*Commentary by*

**Sri Ajai Kumar Chhawchharia**

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Volume - I

Chhawchharia

# One Hundred Eight
# VEDIC UPANIṢADS

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CHH-O

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The Eternal Upanishads represent the profound essence, the succulent juice and the perennial spiritual philosophy of the Vedas, expounded and elucidated to make them practical and accessible for spiritual aspirants. They are magnificent, stupendous, forceful and powerful instruments in the hands of true seekers that provide spiritual foresight and vision of the ultimate Truth and reality.

The Upanishads are integral part of the vedas; each Veda has a number of Upanishads in it. The present series classifies these upanishads in ture vedic tradition, i.e. they are listed and separated into different volumes strictly according to the Vedic sequence and the Vedas they appear in.

Each verse of each Upanishad has been extensively explained using simple language supplemented by elaborate notes so that these profound metaphysical treatises can be made accessible to even a lay man. Towards this end, extensive appendices have been added to elucidate the different concepts in simple words. Concepts such as OM, Naad, Naadis, Chakras, Yoga, Atma, Viraat, Moksha etc. are all elaborately explained in these separate appendices, a Mantra index in roman is also included.

The present volume contains 10 principal Upanishads of the Rig Veda. The sequence of their listing in this volume strictly follows the sanction of the Upanishads themselves, as is Clear in **Muktikopanishad**, cant 1, verse no. 53.

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लेखक Chhawchharia Raj Kumar
शीर्षक one hundred eight
Vedic Upanisads

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# पुस्तकालय

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पुस्तक विवरण की तिथि नीचे अंकित है। इस तिथि सहित ३० वें दिन यह पुस्तक पुस्तकालय में वापस आ जानी चाहिए अन्यथा ५० पैसे प्रतिदिन के हिसाब से विलम्ब दण्ड लगेगा।

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# ONE HUNDRED EIGHT
# VEDIC UPANIṢADS
## VOLUME - I

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# UPANIṢADS OF ṚGVEDA

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THE
CHAUKHAMBA SURBHARATI STUDIES
9

# ONE HUNDRED EIGHT
# VEDIC UPANIṢADS

Sanskrit Text with Transliteration, English Commentary
alongwith Explanatory Notes, Relevant Appendices etc.

VOLUME - I

## UPANIṢADS OF ṚGVEDA

*Compiled and Translated by*
**Sri Ajai Kumar Chhawchharia**

CHAUKHAMBA SURBHARATI PRAKA
VARANASI

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# To My Most Beloved Lord Ram

## A Humble Word from Author

No creature is perfect; it's foolhardy to claim so. The best of paintings cannot replace the original; the best of words cannot express the original emotions and sentiments. Even the Lord was not satisfied by one flower or butterfly – he went on endlessly evolving and designing new forms.

Honestly, I am totally incompetent – it is the Lord who has done the actual writing and had moved my fingers as if they were mere instruments in his divine hands. But nonetheless, it's a tribute to the Lord's glory that he does not take the credit himself, but bestows it to them whom he loves as his very own. And to be his very own is indeed an unmatched honour. However, I still beg forgiveness for all omissions, commissions and transgressions that I may have inadvertently made. It's the Lord's glories that I sing, rejoice in, write on and think of to the best of my ability. I hope the readers will also absorb the divine fragrance effusing from the flowers representing the Lord's books, enjoy the ambrosia pouring out of them and marvel at the Lord's stupendous glories.

This effort is submitted at the Lord's holy feet, and finding no word to express my gratitude to him, I just wish to remain quiet, and let my silence do the speaking and praying on my behalf.

**Ajai Kumar Chhawchharia**

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# PREFACE

*'A steady Light which is swifter than thought (mind) is present amongst moving (animate) things to show the way to happiness. All the Gods who are equally wise and intelligent move reverentially towards the one and the only supreme intelligent transcendental Being (Brahma)' (Ṛg Veda, 6/9/5).*

*Oh those with similar high wisdom, knowledge, erudition and scholarship get up, rise up! (Ṛg Veda, 10/101/1).*

*'He who is the source of life and power, whose commands all beings, including the Gods, obey, whose shadow is immortality as well as death—we give our oblations to that supreme Lord whom we adore' (Ṛg Veda, 10/121/2).*

*'All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: that man of God may be perfect, thoroughly furnished in all good works' (Bible, Timothy, 2/3/16-17), 'Ask, and it shall be given to you; seek, and ye shall find; knock, and it shall be opened to you' (Bible, gospel of St. Matthew, 7/7), 'Wherefore he saith—awake thou that sleepest, and come from the dead and Christ (Lord) shall give you light' (Bible, Ephesians, 5/14).*

*'As the different streams having their sources in different places all mingle their water in the sea, sources in different tendencies, various though they appear, crooked or straight, all lead to Thee' (Svāmī Vivekānanda, World Religion Parliament, 11/9/1893, Chicago, USA), 'Open your eyes and see him' (Svāmī Vivekānanda Complete Works, 2/146).*

**स होवाच श्रीरामः। ऐतरेयकौषीतकीनादबिन्द्वात्मप्रबोधनिर्वाणमुद्गलाक्षमालिकात्रिपुरा सौभाग्यबह्वृचानामृग्वेदगतानां दशसंख्याकानामुपनिषदां वाङ्मे मनसीति शान्तिः।। 53।।**

*sa hovāca śrīrāmaḥ / aitareyakauṣītakīnādabindvātmaprabodhanirvāṇamudgalākṣamālikātripurā saubhāgyabahvṛcānāmṛgvedagatānāṃ daśasaṅkhyākānāmupaniṣadāṃ vāṅme manasīti śāntiḥ //*

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Śrī Rāma replied to Hanumān, 'There are 10 Upaniṣads in the Ṛg Veda and their 'Śānti Mantra' is 'Vāṅ Me Manasi' (वाङ् मे मनसि). These 10 Upaniṣads are the following—(1) Aitareya, (2) Kauṣītaki-brāhmaṇa, (3) Nādabindu, (4) Ātmaprabodha, (5) Nirvāṇa , (6) Mudgala, (7) Akṣamālikā, (8) Tripura, (9) Saubhāgya-lakṣmī and (10) Bahvṛc (53).

*[Śukla Yajur Veda, Muktikopaniṣad, Canto 1, verse no. 53]*

The above quotation from Muktikopaniṣad firmly established the list of Upaniṣads belonging to the Ṛg Veda. In this anthology, in true Vedic tradition, I have followed exactly the same sequence as prescribed by Śrī Rāma to Hanumān in listing and narrating those Upaniṣads, viz. I start this anthology with the Aitareya Upaniṣad and culminate it with Bahvṛc Upaniṣad. The original Sanskrit texts, their simple layman's lucid version in easy flowing English, simple explanatory notes to clarify various conceptions as and when they appear in the text, their probable interpretations, along with several appendices etc. will make this bouquet useful while being vibrant, colourful, attractive, lively, succulent and unique at the same time. Knowledge, especially when it relates to divinity and spirituality, is a pleasant perfume which wafts soothingly over the ruffled terrain of our mundane, arduous existence and lends purpose to it, gives hope in the otherwise hopeless whirlpool represented by this mirage-like world which traps and sucks everything down in its vortex of delusions, and is like the bright and glorious Sun rising in the horizon to lighten up all the directions of the realm of our existence and lift the veil of darkness of ignorance and delusions that has spiritually blinded us.

There are 10 Upaniṣads in the Ṛg Veda—each has been included in this book separately from chapters 1 to 10. To introduce the text, I've included Ātmapūjopaniṣad which will succintly but marvelously initiate the reader on the voyage of discovery. Further, appendix no. 1 has the 'Puruṣa Sūkta' dedicated to the 'Virāṭ Puruṣa' mentioned in Mudgalopaniṣad (Chapter 6), appendix no. 2 has the 'Śrī Sūkta' mentioned in Saubhāgya-lakṣmī Upaniṣad (Chapter 9), appendix no. 3 has the Caturvedopaniṣad which describes, inter-alia, the genesis of creation, appendix no. 4 has the 'Śānti Pāṭha' of the Ṛg Veda which appear at the beginning and the end of each Ṛg Vedic Upaniṣad, appendix no. 5 expounds on the concept of cosmic 'Nāda' and OM, appendix no. 6 explains what is meant by 'Yantra, Tantra and Mantra', appendix no. 7

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describes the various energy centers in the body (i.e. the Cakras) and the 'Nāḍīs' (nerves and veins), appendix no. 8 briefs the reader with various Vedāntic concepts (such as Ātmā, sheaths, elements, Vāsanās and Vṛttis, macro-micro cosmos, the Virāṭ etc.), appendix no. 9 deals with the classification of the Upaniṣads, their approximate period of composition, their relationship with the Vedas and Purāṇas, and their influence on other philosophies, notably the Jaina philosophy of India and the Greek philosophers of Europe, and appendix no. 10 has a 'Mantra Index'.

This book deals with the **Upaniṣads of the Ṛg Veda**, and their subject matter can be briefly classified, inter alia, as follows—(i) the Upaniṣads that deal with the creation and heaven etc. (Aitareya, Chapter 1 and Kauṣītaki, Chapter 2), (ii) Metaphysical subjects such as Ātmā and Brahma etc. (Ātmā Prabodha, Chapter 4), (iii) Concept of renunciation, emancipation and salvation etc. (Nirvāṇa, Chapter 5), (iv) The concept of OM and cosmic 'Nāda' (Nāda Bindu, Chapter 3), (v) the Virāṭ Puruṣa (i.e. the macrocosmic form of the Soul—Mudgala, Chapter 6), (vi) The use of Yantra or worship instrument (Tripura and Saubhāgyalakṣmī, Chapters 8 and 9), (vii) Yoga and its related concepts such as various Cakras or subtle energy centers in the human body (Saubhāgyalakṣmī, Chapter 9, Canto 2-3) and (viii) The concept of the divine Goddess representing the primordial cosmic energy which was primarily responsible for this creation (Bahvṛc, Chapter 10). A brief introduction is given at the beginning of each chapter which outlines its contents.

The Upaniṣads **advise** mankind to turn away from the illusionary and transient benefits that the world appears to offer and instead aspire for spiritual perfection and elevation. The Upaniṣads' main subject matter is the essential nature of the world, the individual self and the supreme Self and their inter-relationships. The seeker begins to see things in a homogenous way in a different perspective which is rational, emperical and well thought of.

ऋचो अक्षरे परमे व्योमन्। यस्मिन्देवा अधि विश्वो निषेदुः। यस्तन्न वेद किमृचा करिष्यति। य इत्तद्विदुस्त इमे समासते।। इत्युपनिषत्।। 9।। (बह्वृचोपनिषद्)

*ṛco akṣare parame vyoman / yasmindevā adhi viśvo niṣeduḥ / yastanna veda kimṛcā kariṣyati / ya ittadvidusta ime samāsate // ityupaniṣat //*

*(Bahvṛcopaniṣad)*

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'The Vedas, in the form of divine and cosmic words or sounds, have their abode in the vast space of the sky where all the Gods reside. What can a man get or benefit by reading or reciting the Vedas if he does not make an effort to understand that supreme knowledge (called Brahma, a knowledge which is eternal, absolute, universal and truthful)? That person who realises the truth about the vast sky (or the essential tenets of the vast repository of knowledge embodied in and personified by the Vedas), verily, he finds permanent abode in it i.e. he becomes so engrossed in that knowledge that he literally drowns or submerges himself in it. And since this knowledge is as vast as the sky, the seeker/aspirant is deemed to have taken residence in the sky of the knowledge represented by the Vedas. In other words, he dissolves himself and loses his independent identity as a creature and becomes one with the transcendental knowledge (of Brahma) as contained in the Vedas, and consequentially, finds permanent peace, bliss and beatitude there. This is verily what this Upaniṣad says' (9). *[Bahvṛcopaniṣad]*

The **Upaniṣads** are forceful, powerful, stupendous, magnificent and eloquent statements made in response to pointed questions by the disciples (seekers/aspirants) who were themselves Ṛṣis of repute. They emphasise the knowing of the 'truth', investigating and discussing it, constantly contemplating upon it and putting them into practice to redefine oneself. They have wide ramifications and transcend all religious and cultural boundaries. The Upaniṣads are divine words which reflect the glory of the intellect and the depth and width of the knowledge of India's ancient sages and seers. They can be read, thought over, taught and re-written in the form of translations in different languages (while still retaining their originality). They are not lifeless alphabets as such. They are synonymous with the supreme light of knowledge that dispels darkness of ignorance and is symbolic of life. Since the vehicle for transmission of the profound truths are words, the Upaniṣads emphasis, like the Bible and the Guru Granth Sahib (the scripture of the Sikh religion) that the 'word' is the truth, the reality, the equivalent of the Lord, the God, the Brahma, the cosmic 'Nāda' (sound), OM, the very essence of life. The Bible explicitly says—'(a) In the beginning was the word, and the word was with God, and the word was God (gospel of St. John, 1/1), (b) And the word became flesh and dwelth among us—full of grace and truth (John, 1/14)'. How stupendous, how magnificent, how profound, how succinct, how lively are these words indeed! Therefore, the

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Upaniṣads are not lifeless books but 'the body' of knowledge, 'the abode' of knowledge. The quest for truth is the spark that injects vitality and vibrancy to a bunch of alphabets which lead the path to enlightenment.

The Upaniṣads represent the highest citadel of philosophical evolvement of human kind. The canons of the Upaniṣads are essentially teachings of ancient savants, seers and sages who were erudite and sagacious, genius and enlightened, had scholarly acumen. They had enunciated the principles of the Ultimate Truth and Reality about this existence and the forces governing it both in philosophical as well as in metaphysical terms. These treatises were not merely hypothetical but empirical as well; they were the result of deep investigative minds which delved deep into the reaches of the unknown and after thorough exploration, investigation, examination, experimentation and application, they arrived at irrefutable, incontrivertible conclusions. They were pioneers in this field is as much as they delved into hitherto unknown realm of metaphysics and, therefore, can be called the forefathers of constructive and logical thinking as well as spiritual scientists.

They learned spiritual disciplines, proposed and tested hypothesis, applied variables, corrected any errors they discovered in their hypothesis, retraced their steps and moved ahead with the new path which stood the test of methodical, scientific and empirical experimentations. When a successful method evolved, they preached it to their disciples in the words of the Upaniṣads. These doctrines enshrined in these texts are therefore a result of extensive and industrious labour, insight and research. These doctrines are practical and modern day. Exponents of Upaniṣadic philosophy have indeed tried to explain their precepts in scientific ways. The readings of these texts have had a profound psychological impact on generations after generations. They have tried to present a remedy to a world overwhelmed by misery and tumult.

Furthermore, the **brightest point** in Upaniṣadic teaching is the fact that a follower of any religious dispensation can benefit from them—they aren't a set of meaningless rituals and dogmas but proven metaphysical truths that can benefit an afflicted mind-body of an individual because they help him to realise the futility of worldly pursuits, of craving for the world and its material objects which are indeed all perishable in the end. The alternative it prescribes is uplifting for the individual. These doctrines do not come in the way of his day to day

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work of life but only makes the life better for him to live. To quote Svāmī Vivekānanda—'Whenever you hear that a certain passage of the Vedas come from a certain Ṛṣi (sages/seers), never think that he wrote it or created it out of his mind; he was the 'seer' of the thought which already existed; it existed in the universe eternally. This sage was only the discoverer' (Complete Works, 3 (1970)/119).

These sages/seers concluded, inter alia, that the physical world perceived through the sensory organs was not the real world; it did not provide peace and happiness to the creature. Since everyone wants peace, tranquility, bliss and happiness, there must be something other than this physical world that was the 'truth'. This, they realised was the Brahma (or Brahman). Where is Brahma seated? 'Brahma is hidden in the heart and it is known by the pointed and subtle intellect' (Kaṭhopaniṣad, 1/3/12) and 'The immortal Brahma alone is before and behind, to the right and left, above and below. This world is verily the supreme Brahma' (Muṇḍaka Upaniṣad, 2/2/12).

The creature, they concluded, was not the physical, decayable, tormented body, but the pure, indestructible Ātmā (soul). This Ātmā (soul) is pure consciousness, eternal, peaceful, happy and blissful. This awareness was self-realisation. How is it obtained? 'Self is attained by practice of truth, austerity, right knowledge and continence, self control and abstinence' (Muṇḍaka Upaniṣad, 3/1/5). The laboratory was their mind-intellect apparatus; the chemical for the various tests was their power of intellectual discrimination, and penetrating insight was their microscope. The fact that they obtained peace, tranquility, happiness and bliss as well as contentedness proved the fact that their theory was indeed correct, that it was indeed the ultimate Reality which mankind sought for. Their dedicated and focused understanding, outstanding research, analytical thinking, surgical precision and superb examples to illustrate their observances resulted in the pronouncement of doctrines having wide ramification and tremendous import. They disbursed this vast ocean of knowledge for the benefit of their disciples (i.e. seekers/aspirants/students), and through them, to the humanity as a whole. These doctrines, which are absolute Truths or irrefutable axioms, have been condensed for posterity in the form of Upaniṣads. These most venerated books are expositions of superb minds with matured thinking, striking in their clarity of thought and expression, are precise and clinical, have a strong fundamental basis that can be experimented by serious seekers as to their

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veracity and practicability, and have had a tremendous impact on western scholars who chose to study them.

To explain the relationship between Brahma, Ātmā and body in a simple way, the allegory of the chariot is taken. The body is the chariot, the soul is the true owner, the horses are the sense organs, mind is the bridle, intellect is the charioteer, the two wheels are the physical and spiritual life, and their movement means progress in both fronts. This allusion is sufficient to explain the whole setup. 'The chariots of God are twenty thousands, even thousands of thousands' (Psalm, 68/17), where the individual chariot is the creature.

The Upaniṣads are like concentrated beams of laser rays—they are focused, powerful, potent, specific and surgical in their approach. And since the final and ultimate truth has to be one—which is Brahma—all the Upaniṣads' final goal is also Brahma. All tell us that the ultimate knowledge is the realisation of Brahma, and what is the characteristic feature of this entity called Brahma? It is eternal, infinite, attributeless, absolute, non-dual, all-pervading, all-encompassing, omniscient, omnipotent, pure and supreme consciousness which is the macrocosmic soul of Nature as well as the microcosmic soul/Ātmā of the creature. To make the seeker/aspirant aware of Brahma, about its true nature and essence, about the fact the Ātmā is indistinguishable from Brahma, is the basic aim and object of the Upaniṣads. They seek to define Brahma in all possible ways.

The **benefit** derived from the study of the Upaniṣad is that the creature realises his true and essential form and nature. He comes to comprehend the essence of the vast cosmos of which he is a part. The resultant awareness fills him with bliss and happiness, contentedness and satisfaction. The Upaniṣad emphasises the importance of acquisition of truthful knowledge of the attributeless and infinite, but attainable and absolute Reality and Truth which it calls Brahma. The knowledge of Brahma leaves nothing more to be learnt. 'Therefore, whosoever heareth these sayings of mine, and doeth (i.e. trusts them, implements them), I will take him unto a wise man which (who) built his home upon a rock' (Bible, gospel of St. Matthew, 7/24). Then, such a person becomes 'ye are the light of the world' (Bible, St. Matthew, 5/14), obtains eternal life and bliss— 'I give unto them eternal life, and they shall never perish' (Bible, gospel of St. John, 10/28), finds salvation—'The Lord redeemeth the soul of his

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servants' (psalms, 34/22), and such a person becomes one with the Lord—'believe me that I am in the father and the father in me' (Bible, gospel of St. John, 14/11). This is the final aim of the Upaniṣads—to ignite or kindle the process of self-realisation in the seeker/aspirant and lead him to the ultimate Truth and Reality.

The knowledge of the Upaniṣads frees the creature from the fetters shackling it to this world and provides it with deliverance and liberation even as a bird finds freedom from a cage and flies off into the vast sky. This liberation provides immense joy and exhilaration to the creature because it finds itself liberated much like the caged bird.

Remaining oblivious of the teachings of the Upaniṣad would be spiritual deprivation of the worst kind for a person walking on the path of spiritual upliftment and enlightenment. The Upaniṣads are a complete compendium for an enlightened way of life.

The Upaniṣads abound in beautiful imagery, allegory and similies. The imagery is intented to make the concepts simpler to understand and more endearing. For example, (i) The Kaṭha Upaniṣad has an allegory of the chariot— the body is the chariot and the individual is the master (Kaṭha Upaniṣad, 1/3/3-4), (ii) The Muṇḍaka Upaniṣad gives the example of 2 birds eating from the same tree— one bird is the soul of the creature while the other is the supreme Soul of the cosmos (Muṇḍaka Upaniṣad, 3/1/1-2). (iii) Similarly, creation has been vividly described 'as a spider spreading out and withdrawing its thread, herbs growing and perishing on earth and hair on the human skin' in Muṇḍaka Upaniṣad (1/1/7). (iv) With the example of the 'bow' as the medium of the knowledge contained in the Upaniṣads, the soul as the 'arrow', and the Brahma as the 'target', The Muṇḍaka Upaniṣad 2/2/2-5 stresses the need to focus on Brahma with this magnificent allegory of an archer. (v) The Chāndogya uses the allegory of the seed of the tree, the salt in the water, the clod of earth, the shadow in the water, the God-demon war, the fire sacrifice itself etc. to highlight the truth about the Ātmā and the Brahma. (vi) The Kauṣīaki Brāhmaṇa Upaniṣad uses the example of a wheel (hub-spoke) to describe the relationship between the Ātmā and the outside world (3/9). (vii) Honey or Madhu has been used as a metaphor for the best and the excellent virtues, and it has been used to expound on great metaphysical truths (Bṛhadāraṇyaka Upaniṣad, 2/5/1-19). This is called 'Madhu Vidyā'. (viii) Similarly, the Sun is used as a metaphor along with honey in

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Chāndogya Upaniṣad, canto 3 to elucidate the profoundest principles of metaphysics. These 2 Vidyās (Madhu and Āditya) are contemplative techniques used in meditation. (ix) The various elementary forces of Nature—the Sun, the Moon, Air, Fire, Water, Earth, Directions etc.—all have been used as metaphors to explain Upaniṣadic maxim and tenets in Chāndogya, canto 2 and 5. Stunning logic is used to explain complicated and profound metaphysical concepts in a step-by-step method in the Upaniṣads.

How misinterpretation of any preaching or tenet, or even a misconception about the 'truth', can have catastrophic consequences is very beautifully brought forth in the episode relating to Indra, the king of Gods, and Virocana, the king of Demons, in canto 8 of Chāndogya Upaniṣad. Similarly we see that knowledge was not the exclusive realm of Brāhmaṇas, as many kings were wiser than them as is evident in Kauṣītaki Brāhmaṇa Upaniṣad where we come across one king Ajātaśatru and in Maitreya Upaniṣad where we have king Bṛhadratha. Then we have king Janaka in whose fire sacrifice sage Yājñavalkya had enunciated great metaphysical truths in Bṛhadāraṇyaka Upaniṣad. Even humble and ordinary birds such as a pelican and a swan had taught sages in Chāndogya Upaniṣad. Not only this, this Upaniṣad tells us about a humble cart man called Raikva who was wiser than the pious and enlightened king of the realm.

**य एकोऽवर्णो बहुधा शक्तियोगाद्वर्णाननेकान्निहितार्थो दधाति।** (श्वेताश्वतर उपनिषद् 4/1)

*ya eko'varṇo bahudhā śaktiyogādvarṇānanekānnihitārtho dadhāti /*

*(Śvetāśvatara Upaniṣad 4/1)*

'In the Upaniṣads, it (the Brahma) is one, attributeless and indescribable. When the same Brahma extends itself many-fold and in myriad of ways into hundreds and thousands of forms and shapes having innumerable contours, virtues and characteristics, the details of all this as a narration of history (or events that have taken place) and their various consequences are made in the Purāṇas' (Śvetāśvatara Upaniṣad 4/1).

Svāmī Vivekānanda says, 'The theme of Vedānta is to see the Lord in everything, to see things in their real nature, not as they appear to be (Complete Works, 2 (1968)/312). Vedānta says that you are pure and perfect, and that there is a state beyond good or evil and that is your own true nature. It is higher than Good. We have no theory of evil ... we call it 'ignorance' (Complete Works, 5 (1970)/282).'

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A reader of Upaniṣads is expected to have broader perspective of what consists of religion, metaphysics, theology and philosophy. He is expected to rise above sectarian narrow-mindedness and see the 'beauty of the truth spoken in whatever tongue'. In this context about the 'oneness, singularity and uniformity of the universal truth' the **Holy Quran** has this to say—(i) LA ILAH ILLALLAH (there is no other God but one God), (ii) QUL HUWA LLAHU AHAD (say, the Lord is one), (iii) WA ILAHUKUM ILAHUM WAHID (and your God is one God), (iv) ALLAHU LA ILAHA ILLA HUWA (God, there is on other God but He), and (vi) WA MA MIN ILAHIM ILLA ILLAHUN WAHID (and there is no God but one God).

The purpose and importance of truthful knowledge about the 'Reality and Essence' of everything, which the Upaniṣads strive to enumerate and expose in detail, is also succinctly proclaimed by the **Bible** :—(i) Fools die for want of wisdom (Proverb, 19/2), (ii) They know not, neither will they understand, they walk on in darkness (Psalm, 82/5), (iii) They will be blind leaders of the blind, and if the blind lead the blind, both shall fall in the ditch (Gospel of St. Matthew, 15/14), (iv) (Therefore), understanding is a wellspring of life (Proverbs, 2/6), (v) The heart of him that hath understanding seeketh knowledge (Proverb, 15/14), (vi) By knowledge shall the chambers be filled with all precious and pleasant riches (Proverb, 24/4), (vii) Your testimonies are also my delight, and my counselors (Psalm, 119/24), (viii) Through your precepts I get understanding (Psalm, 119/104).

The fruit of knowledge is :—(i) For the fruit of the spirit is in all goodness and righteousness and truth (Ephesians, 5/9), (ii) Acquaint now thyself with Him and be at peace (Job 20/21). [Really indeed! This last quotation is the real fruit of self-realisation and is affirmed emphatically by the Upaniṣads.] The Bible further says :—(i) The Lord is my light and my salvation (psalm, 27/1), (ii) God is light and in him there is no darkness at all (St. John, 1/1/5), (iii) The Lord is a God of knowledge and by Him actions are weighed (1 Samuel, 2/3), and where is this God? The Bible says, (iv) The kingdom of God is within you (Gospel of St. Luke, 17/21), (v) In him we live and move and have our being (Acts, 17/28).

Regarding this 'truth' factor, the Bible says—(i) I am the way, the truth, and the life (gospel of St. John, 14/6), (ii) Send out thy light and thy truth. Let them lead me (psalm 43/3), (iii) Thy word is the truth (gospel

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of St. John 17/17). (iv) The truth is great unto the clouds (psalms, 57/10), (v) That was the true light which lighteth every man that cometh into the world (Gospel of St. John, 1/9), (vi) Teach me your way, o Lord, I will walk in your truth (Psalm, 86/11). Understanding the truth is the wellspring of life unto him that hath it; the Lord giveth wisdom. Out of his mouth cometh knowledge and understanding (Proverb, 2/6). Send out thy light and thy truth and let them lead me (Proverb, 43/3). Thy word is Truth (St. John, 17/17).

The Upaniṣads, as we have seen, are based on sound, logical, rational, experienced and empirical thoughts and debates. They present not any religious dogmas but verifiable, empirical truths. Though the language may seem outdated in the present context of the modern world, but gold nevertheless remains gold no matter what dialect is used to name it. They present a body of standard, time-tested knowledge, a knowledge that is in the verifiable realm, empirical experience and rational thoughts. The so many Upaniṣadic texts are not meant to confound the reader or the seeker in any way, but they only highlight the pluralistic approach of ancient sages to reach a single point called Brahma at the cosmological level (macro level) and the Ātmā at the temporal level (macro level).

**Meaning :**—The word 'Upaniṣad' is composed of three Sanskrit syllables—'up', 'ni' and 'ṣad'. (a) The word 'up' means 'come near, sit down, benevolent, worship, destroy, cure/remedy, disease/fault free, enjoy, without hindrance'. (b) The word 'ni' means 'not, night, darkness, ignorance, special as well as complete/full'. (c) The word 'ṣad' means '6 schools of thought, knowledge, to teach, to learn, to calm down, to destroy'.

Hence, the composite word Upaniṣad means :—(i) to come and sit down quietly before the teacher, (ii) to sit quietly after having acquired truthful knowledge about the reality, having calmed down all agitations and having dispelled all confusions and doubts, (iii) to remove the darkness of ignorance by the light of knowledge, (iv) the endeavour that removes/dispels the darkness of ignorance and enhances/propagates light of knowledge and (v) to find remedy for the disease/illness represented by this world. (vi) While defining the word Upaniṣad, Śaṅkarācārya says, 'Seekers of emancipation... deliberate on it (i.e. the knowledge that is called Upaniṣad) with steadiness and certainty' (8 Upaniṣads, Advaita Āśrama, Cal., 1989, p. 99-100). He says that the

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Upaniṣads, like a mother, never tire of reminding us of our true nature. The Ātmā, which is the focus of the Upaniṣad, is pure bliss, is eternal and is synonymous with the cosmic soul called Brahma'.

The term Upaniṣad implies that an initiated disciple sits down before his wise teacher for the purpose of confidential communication of the secret doctrine called Rahasya concerning the relationship between the creator and the created individual. This knowledge can be communicated to only the deserving candidates and not to all and sundry because not only will they ridicule it but also because it would be a waste of time and energy.

The Upaniṣads, therefore, set at rest ignorance by revealing the knowledge of the eclectical supreme Spirit; they reveal and explain the esoteric mystery which underlines or rests underneath the external system of things. They are profound doctrines having mystical and mysterious meaning. They are a class of philosophical writings whose main aim is the exposition and elucidation of the secret meaning of the Vedas, and they are regarded as the source of Sāṅkhya school of Indian philosophy and are synonymous with Vedānta.

Man can't achieve happiness though mere physical enjoyments. Absolute happiness can result only from liberation, and it follows therefore that spiritual enlightenment alone, which frees the Ātmā from all delusions, can provide liberation and deliverance from the unending cycle of deeds/action and their results. Unfulfilled desires and yearnings to fulfill them further propel the creature towards more deeds/action and their newer results. This cycle causes a hurdle for the unification of the Ātmā with the supreme Brahma which is called true and ultimate emancipation and salvation, liberation and deliverance of the creature.

Deussen has expressed the fundamental ideal of the Upaniṣads in the following words, 'The Brahma, the power which presents itself before us has materialised in all existing things, it creates, sustains, preserves and receives back into itself again all the worlds, this eternal, infinite, divine power is identical with the Ātmā which, after stripping off everything external, we discover in ourselves as our real, most essential Being, our individual self, the soul/spirit. This doctrine has found expression most pointedly and clearly in the Upaniṣad's dictum which later became the confession of faith of millions of Indians in the word 'That art thou' (i.e. the cosmos is Brahma) and 'the world exists only in so for as thou (Brahma) are conscious of it'.

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Therefore the main thrust of the Upaniṣad is to light the candle of knowledge so as to dispel the darkness of ignorance of the disciple. To do this, a clear, coherent and cogent language and format is used—usually in the form of question and its pertinent answer. This knowledge, which the Upaniṣad tries to disburse, is about the supreme Truth or absolute Reality which it calls the Brahma, which in turn is treated as being synonymous with the knowledge about the soul/Ātmā of the creature, the Nature (cosmos, universe, world), the very basic and primary forces that govern the operation of this vast and multifarious cosmos, and the irrefutable truth that everything emerged from and will ultimately collapse into Brahma in the final analysis.

Upaniṣads in Hindu philosophy are called the **'Head (or brain, crown) of the Vedas'**. The Vedas are divided into three parts according to their subject matter—Karma (rituals), Upāsanā (worship, devotion, contemplation, honour and reverence) and Jñāna (acquisition of truthful knowledge about the eternal, universal and essential Truth and Reality about existence). The 'Karma' section involves doing rituals and taking actions such as the various fire sacrifices, observance of sacraments, following of various dos and don'ts to prepare one for the next step which involves worship, devotion and contemplation upon his chosen deity. which represents divinity and ideals selected by him. These two phases lead to the third phase—acquisition of truthful knowledge about a person's true-self as well as about the supreme truth and the absolute reality of this existence. The main focus of this third stage is Brahma and its counterpart, the Ātmā, residing in the individual creature, and these two entities are the focus of the Upaniṣads.

According to **'Advaitya** school of thought', which incidentally is the approach of the Upaniṣads, the Jīva or creature is covered or veiled or masked by three sheets of Avidyā or ignorance and delusions. They are—'Mala' (मल—i.e. the various faults, shortcomings, flaws, errors and taints arising out of the past deeds of the creature), 'Vikṣepa' (विक्षेप—i.e. doubts, confusions, uncertainties, perplexity, fickleness, restlessness and wavering of the mind), and 'Āvaraṇa' (आवरण—i.e. a veil of ignorance about one's true nature, identity and essential form that cloaks the Ātmā/soul which is pure consciousness and the true self).

The **Upaniṣads prescribe methods or paths** for overcoming all these hurdles to spiritual elevation of the creature. 'Mala' is removed by selfless

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service, 'Vikṣepa' is overcome with devotion and worship, contemplation and meditation of the mind on an ideal, while 'Āvaraṇa' or veil of ignorance is removed by knowledge. Further, the three faults or flaws of the mind-intellect are overcome by the following three ways or paths which are akin to three types of medicines or treatments given to a patient according to his disease, and they have their respective benefits and rewards —the first path pertains to those who engage themselves in doing various righteous deeds to attain heaven after death, but when their accumulated treasure of good deeds are exhausted, they fall back and take rebirth in this world. The cycle continues. The second path of selfless service leads to four types of 'Muktis' or emancipation and salvation—viz (i) 'Sālokya' (सालोक्य—i.e. to obtain the abode of the chosen deity in heaven), (ii) 'Sāmīpya' (सामीप्य—i.e. to live near the chosen deity), (iii) 'Sārūpya' सारूप्य—i.e. to assume a form like the chosen deity) and (vi) 'Sāyujya' (सायुज्य—i.e. to become one with the chosen deity). The third path which is the path chosen by the Upaniṣads is the path that leads to 'Kaivalya Mukti' (कैवल्य मुक्ति). In this, the aspirant realises his true nature and identity, and consequentially becomes enlightened. At the time of death, his body dissipates into the basic five elements (earth, fire, water, air, space) and his individual soul, which is the cosmic 'Prāṇa' or the supreme Soul residing in his body, is effortlessly released from its captivity of the body and it re-merges with the vast sky which is its primary habitat.

Life is a long as well as a short journey. Long in the sense that a man gets ample time to do what is expected or required of him, and short because it has to be done without any waste of time, without running aimlessly hither and thither, frittering precious moments away. We have to be laser-focused on our target in order to optimize the limited time frame that we have, for the wheel of time is running at a fast pace. The Lord is the only target worth seeing, worth talking about, worth reading, worth contemplating upon, worth dreaming and worth writing about as far as I am concerned. That is the reason the Lord God Śrī Rāma, who is synonymous with Brahma for me, has got his Upaniṣads rendered into English at my hands. For me, this is the remedy that gives peace and tranquility to my heart. Amongst so many alternatives available in the chemist's shop, this is the remedy that suits me and I hope it will suit all the devotees of the Lord too. It helps me to remember my beloved Rāma who is the very axle, the very pivot, the very basis, the very strength and the very energy that runs the wheel of Nature in my view (and in the

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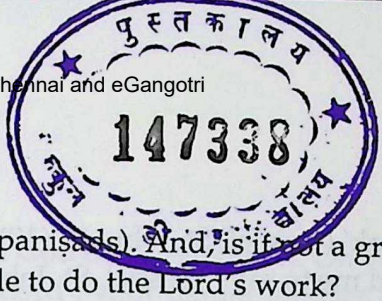




form of Brahma in the language of the Upaniṣads). And, is it not a great honour, a great privilege rather, to be able to do the Lord's work?

'What then? Notwithstanding, every way, whether in pretence or in truth, Christ (read Śrī Rāma) is preached, and I therefore rejoice, yea, and will rejoice, for I know that this will turn to my salvation', 'For me to live is Christ (read Śrī Rāma) and to die is gain; but if I live in the flesh, there is the fruit of my labour' (Bible, Philippians, 1/18-19, 21-22). And to do the Lord's work, I decided to write in English so that the barrier of language is broken and the wisdom of the Upaniṣads can ride the waves of the high seas and spread to all corners of the globe because English is an international language—'I had rather speak five words with my understanding, that by my voice (books) I might teach (reach) others also, than ten thousand words in an unknown (alien) tongue' (Bible, Corinthians, 1/14/9-11, 19).

I extend my **heart felt thanks** to all those who have helped me in preparing this book. I am especially very thankful to and express my deep gratitude to **Navneet Das ji** and **Neeraj Gupta ji** of Chaukhamba Surbharti Prakashan, Varanasi, who have done a commendable job by getting this book published. My sincere prayers to Lord Rāma are for their all-round welfare and success. The Lord is very magnanimous and the fact that he has chosen them to do His job is indeed a matter of great pride and privilege for them. There is no doubt in the fact that they are very lucky and blessed and I'm certain his untiring efforts will be rewarded.

'I am not capable of anything. If He graciously accepts me, if He mercifully and benevolently empowers my eyes to see His divine form which is most beautiful, enthralling and incomparable in my own Ātmā or my pure-self (which is pure consciousness), I shall then consider my self as most blessed, most privileged, most obliged, most thankful and most fulfilled' (Kaṭhopaniṣad, 1/2/22).

But let us **remember one point**, and that is whatever has been written in this book are not a word of mine, 'My doctrine is not mine, but 'His' that sent me; if any man will do his will, he shall know of the doctrine; for he that speaketh of himself seeketh his own glory; but he that seeketh 'His' glory that sent him, the same is true, and no unrighteousness is in him' (Bible, Gospel of St. John, 7/17-18). 'The words that I have spoken to you do not come from me. The father who remains in me does his

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work' (Gospel. St. John, 14/10), 'What I say, then, is what the father has told me to say' (Gospel. St. John, 12/50).What more can I say.

I humbly present this book **to my esteemed readers** with a sincere request to excuse me for the errors of omission and commission, and this request is out of the depths of my heart. I ask the Lord to forgive for my follies—'out of the depths, have I cried unto thee, oh Lord. Hear my voice. Let thine ears be attentive. If then, Lord, shouldest mark iniquities, oh Lord, who shall stand? But there is forgiveness with thee... for with the Lord there is mercy, and with him is plenteous redemption' (Bible, psalm, 130/1-3).

**I dedicate this book to Śrī Rāma** who is my dearest of dear, most beloved, the essence of my life and being, and for whom, and for whose pleasure, and on whose behest, and on whose divine mission, this book is dedicated. I am short of words to pray to my Lord, but nevertheless my heart springs out like a fountain with these hymns from the Holy Bible—'Have mercy upon me, o God, according to your loving kindness.... and cleanse me from my sins... wash me, and I shall be whiter than snow... create in me a clean heart, o God, and renew a steadfast spirit in me. Do not cast me away from your presence, and do not take your holy Spirit from me... restore to me the joy of your salvation, and uphold me with your generous Spirit (Bible, Psalm, 51/1-2, 7-8, 10-12). Deliver me out of the mire, and let me not sink... draw near to my soul and redeem it (Psalm, 69/14, 18). I am like a pelican of the wilderness; I am like the owl of the desert; I lie awake, and am like a sparrow alone of the housetop... hear my prayer, o Lord, and let my cry come to you (Psalm, 102/7,1). Truly my soul silently waits for God, from him comes my salvation. He is my rock and my salvation; he is my defense... and my refuge is in God (Psalm, 62/1-2, 7). O God you are my God, early will I seek you, my soul thirsts for you, my flesh longs for you, in a dry and thirsty land where there is no water... you have been my help, therefore in the shadow of your wings I will rejoice. My soul follows close behind you, your right hand upholds me' (Psalm, 63/1, 7-8). I am waiting in life's departure lounge, waiting for my flight to freedom. But till that time, 'I will sing to the Lord as long as I live; I will sing praise to my God while I have my being' (Psalm, 104/33). 'I will praise the name of God with a song; and will magnify him with thanks giving' (Psalm, 69/30).

'Show my your ways, O Lord, teach me your paths (4). Lead me in

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your truth and teach me. For you are the God of my salvation. On you I will wait all the day (5). Remember, O Lord , your tender mercies and your loving kindness (6), for your name's sake, O Lord, pardon my iniquity, for it is great (11). My eyes are ever towards the Lord, for he shall pluck my feet out of the net (15). Turn yourself to me and have mercy on me, for I am desolate and afflicted (16). Look on my afflictions and my pain and forgive all my sins (18). O keep my soul and deliver me; let me not be ashamed, for I put my trust in you (20). [The Bible, Psalm, 25]

'One thing I have desire of the Lord; that I will seek (Psalm, 27/4), Bow down your ear to me, deliver me speedily. Be my rock of refuge, a fortress of defense to save me (2). For you are my rock and my fortress. Therefore for your name's sake, lead me and guide me (3) .... for you are my strength (4). Into your hands, I commit my spirit; you have redeemed me, O Lord God of Truth (5). I trust in you, O Lord; I say 'You are my God' (14), my times are in your hands (15), make your face shine upon your servant; save me for your mercy's sake (16). [Bible, Psalm, 31]

'The Lord is my strength and my shield. My heart trusted in him and I am helped. Therefore my heart greatly rejoices, and with my song I will praise him (Psalm, 28/7). To the end that my glory may sing praise to you and not be silent. Oh Lord my God, I will give thanks to you for ever (Psalms 30/12). May my speech (read my books) be pleasing to him, and as for me, I will rejoice in the Lord' (Bible, psalm, 103). So, help me, oh Lord! And 'finally, my bretheren, rejoice in the Lord' (Bible, Philippians, 3/1).

Amen!

Ajai Kumar Chhawchharia

**Ajai Kumar Chhawchharia**

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# CONTENTS


| | |
|---|---|
| **A Humble Word of Dedication** | v |
| **Preface** | vii |
| **A Note on Pronunciations** | xxvii |
| **Key to Transliteration** | xxix |
| **Benediction—Ātmapūjopaniṣad** | xxxi |
| 1. **Aitareyopaniṣad** | 1 |
| 2. **Kauṣītaki-Brāhmaṇopaniṣad** | 25 |
| 3. **Nādabindūpaniṣad** | 101 |
| 4. **Ātmaprabodhopaniṣad** | 127 |
| 5. **Nirvāṇopaniṣad** | 145 |
| 6. **Mudgalopaniṣad** (Including Puruṣa Sūkta) | 161 |
| 7. **Akṣamālikopaniṣad** | 181 |
| 8. **Tripuropaniṣad** | 205 |
| 9. **Saubhāgyalakṣmyupaniṣad** (Including Śrī Sūkta) | 221 |
| 10. **Bahvṛcopaniṣad** | 247 |
| Appendix - 1 : **Puruṣa Sūkta** | 257 |
| Appendix - 2 : **Śrī Sūkta** | 266 |
| Appendix - 3 : **Caturvedopaniṣad** | 272 |
| Appendix - 4 : **Śānti Pāṭha** | 281 |
| Appendix - 5 : **Cosmic Nāda and OM** | 283 |
| Appendix - 6 : **Yantra, Mantra and Tantra** | 300 |
| Appendix - 7 : **Cakras and Nāḍīs in the Body** | 331 |
| Appendix - 8 : **Various Upaniṣadic/Vedic concepts appearing in the text** | 339 |


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Appendix - 9 : **Upaniṣads—classification; period of composition; relationship with Vedas and Purāṇas; influence on other philosophies** 359

**Index of Mantras** 376

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# A NOTE ON PRONUNCIATIONS

For the reader who is studying Sanskrit or the one who likes to hear the beauty of the language in his head—our reproduction of the Sanskrit text is followed by a transliteration.

The system employed is the standard one used by scholars, but it is not always obvious to the lay reader. For example, 'upaniṣads' is pronounced, and usually written, as 'upanishads'.

Therefore, to assist the reader there follows below a sample of common words used in the text, both in their diacritical forms as well as their ordinary English forms.

## Sample List

| *Diacritical* | *Ordinary English (Meaning)* |
|---|---|
| Ātmā | Atma (Soul) |
| Avidyā | Avidya (Ignorance) |
| Amṛta | Amrit (Ambrosia) |
| Ākāśa | Akash (Sky) |
| Āśā | Asha (Hope) |
| Akṣara | Akshara (Word, imperishable) |
| Āśrama | Ashram (Hermitage, phase of life) |
| Ahaṃkāra | Ahankar (Pride) |
| Brahmacarya | Bramacharya (Celibacy) |
| Bhūta | Bhut (Element) |
| Brahma | Brahm or Brahmn (Supreme Being) |
| Brahmā | Brahma (1st of Trinity Gods, creator) |
| Brāhmaṇa | Brahmin (Upper caste Hindu) |
| Coṭī | Choti (Tuft of hair on head) |
| Citta Śakti | Chitta Shakti (Power of mind-intellect) |
| Cetanā | Chetna (Consciousness) |
| Daṇḍa | Danda (Rod, baton, staff) |

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| | |
|---|---|
| Duḥkha | Dukha (Sorrows, anguish) |
| Haṃsa | Hansa (Swan) |
| Īśvara Pūjā | Ishwar Pooja/Pūja (Worship of God) |
| Itihāsa | Itihas (History) |
| Icchā | Ichha (Wish, desire) |
| Jīvana | Jivan (Life) |
| Jñāna | Gyan (Knowledge) |
| Jāgrata | Jagrat (Wakeful state) |
| Jābāla | Jabal (Name of a sage) |
| Kṛṣṇa | Krishna (Lord Krishna of epic Mahabharat fame) |
| Kṣatriya | Kshatriya (The warrior class) |
| Māyā | Maya (Delusions) |
| Mokṣa | Moksha (Emancipation and salvation) |
| Nārāyaṇa | Narayan (A name of Vishnu) |
| Purāṇas | Purans (Ancient Hindu mythological history) |
| Prakṛti | Prakriti (Nature) |
| Rāma | Ram (Lord Ram of Epic Ramayan fame) |
| Ṛg | Rig (1st of the four vedas) |
| Ṛcā | Richa (Hymn or verse of vedas) |
| Śiśya | Sishya (Disciple) |
| Sañcaya | Sanchaya (Accumulation) |
| Samādhi | Samadhi (Trance like meditative state) |
| Śiva | Shiva (3rd of Trinity Gods, Concluder of creation) |
| Suṣupta | Sushupta (Deep sleep state) |
| Sāma | Sam (3rd of the four vedas) |
| Śuka | Shuk (Name of a sage) |
| Saṃnyāsa | Sanyas (Life of Renunciation) |
| Śikhā | Shikha (Tuft of hair on head of Hindus) |
| Smṛti | Smriti (Memory; ancient Hindu scriptures) |
| Saṃkalpa | Sankalp (Determination; volition) |
| Śūdra | Shudra (Lowest Hindu class) |
| Tṛṣṇā | Trishna (Greed; avarice) |
| Virāṭ Puruṣa | Viraat Purush (Macrocosmic Lord) |
| Vairāgya | Vairagya (Renunciation) |
| Yajña | Yagya (Religious fire sacrifice) |
| Viṣṇu | Vishnu (2nd of Trinity Gods; Sustainer of creation) |

* * *

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# KEY TO TRANSLITERATION

| स्वराः / Svarāḥ / Vowels | | | | | | | |
|---|---|---|---|---|---|---|---|
| a<br>अ | ā<br>आ | i<br>इ | ī<br>ई | u<br>उ | ū<br>ऊ | ṛ<br>ऋ | ṝ<br>ॠ |
| | e<br>ए | ai<br>ऐ | o<br>ओ | au<br>औ | aṃ<br>अं | aḥ<br>अः | |
| Anusvāra ं ṃ, ँ m̐ | | | | Visarga : ḥ | | | |

| व्यञ्जनाः / Vyañjanāḥ / Consonants | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| k<br>क् | ka<br>क | kh<br>ख् | kha<br>ख | g<br>ग् | ga<br>ग | gh<br>घ् | gha<br>घ | ṅ<br>ङ् | ṅa<br>ङ |
| c<br>च् | ca<br>च | ch<br>छ् | cha<br>छ | j<br>ज् | ja<br>ज | jh<br>झ् | jha<br>झ | ñ<br>ञ् | ña<br>ञ |
| ṭ<br>ट् | ṭa<br>ट | ṭh<br>ठ् | ṭha<br>ठ | ḍ<br>ड् | ḍa<br>ड | ḍh<br>ढ् | ḍha<br>ढ | ṇ<br>ण् | ṇa<br>ण |
| t<br>त् | ta<br>त | th<br>थ् | tha<br>थ | d<br>द् | da<br>द | dh<br>ध् | dha<br>ध | n<br>न् | na<br>न |
| p<br>प् | pa<br>प | ph<br>फ् | pha<br>फ | b<br>ब् | ba<br>ब | bh<br>भ् | bha<br>भ | m<br>म् | ma<br>म |
| y<br>य् | ya<br>य | r<br>र् | ra<br>र | l<br>ल् | la<br>ल | v<br>व् | va<br>व | | |
| ś<br>श् | śa<br>श | ṣ<br>ष् | ṣa<br>ष | s<br>स् | sa<br>स | h<br>ह् | ha<br>ह | | |
| kṣ<br>क्ष् | kṣa<br>क्ष | tr<br>त्र् | tra<br>त्र | jñ<br>ज्ञ् | jña<br>ज्ञ | | | | |

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# Benediction

## आत्मपूजोपनिषद्

## Ātmapūjopaniṣad

ॐ तस्य निश्चिन्तनं ध्यानम्। सर्वकर्मनिराकरणमावाहनम्। निश्चलज्ञानमासनम्। समुन्मनीभावः पाद्यम्। सदामनस्कमर्घ्यम्। सदादीप्तिराचमनीयम्। वराकृतप्राप्तिः स्नानम्। सर्वात्मकत्वं दृश्यविलयो गन्धः। दृगविशिष्टात्मानः अक्षताः। चिदादीप्तिः पुष्पम्। सूर्यात्मकत्वं दीपः। परिपूर्णचन्द्रामृतरसैकीकरणं नैवेद्यम्। निश्चलत्वं प्रदक्षिणम्। सोऽहंभावो नमस्कारः। परमेश्वर-स्तुतिर्मौनम्। सदासन्तोषो विसर्जनम्। एवं परिपूर्णराजयोगिनः सर्वात्मकपूजोपचारः स्यात्। सर्वात्मकत्वं आत्माधारो भवति। सर्वनिरामयपरिपूर्णोऽहस्मीति मुमुक्षूणां मोक्षैकसिद्धिर्भवति।। इत्युपनिषत्।।

*om tasya niścintanaṃ dhyānam / sarvakarmanirākaraṇamāvāhanam / niścalajñānamāsanam / samunmanībhāvaḥ pādyam / sadāmanaskamarghyam / sadādīptirācamanīyam / varākṛtaprāptiḥ snānam / sarvātmakatvaṃ dṛśyavilayo gandhaḥ / dṛgaviśiṣṭātmānaḥ akṣatāḥ / cidādīptiḥ puṣpam / sūryātmakatvaṃ dīpaḥ / paripūrṇacandrāmṛtarasaikīkaraṇaṃ naivedyam / niścalatvaṃ pradakṣiṇam / so'haṃbhāvo namaskāraḥ / parameśvarastutir-maunam / sadāsantoṣo visarjanam / evaṃ paripūrṇarājayoginaḥ sarvātmaka-pūjopacāraḥ syāt / sarvātmakatvaṃ ātmādhāro bhavati / sarvanirāmaya-paripūrṇo'hamasmīti mumukṣūṇāṃ mokṣaikasiddhirbhavati // ityupaniṣat //*

Oṃ salutations! Constant remembrance of the essence called Ātmā (soul/spirit) is equivalent to contemplation and mediation upon its true form. Dissociating oneself from the deeds (i.e. being detached from them) is the invocation and respectful welcome of the supreme entity called Ātmā. Stable and firm 'Jñāna' (truthful knowledge, wisdom, erudition, enlightenment, awareness) is its seat. To be constantly eager to move towards that ultimate Truth and absolute Reality is the leg. Diverting the

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mind constantly towards it is honouring and adoring it, paying tributes to it. The constant illumination of the radiant Ātmā is the sip of refreshing water (called Ācamana). To attain the most exalted and the best of stature is equivalent to bathing in its glory. The state of total and unhindered Samādhi (when all perceptions of the world cease and only the presence of the Ātmā is felt) is its fragrance which intoxicates and overwhelms the seeker. The eyes of wisdom, deep insight and the ability to discriminate are akin to the 'Akṣat' or whole rice grains offered to a Deity. The light of pure consciousness (enlightenment) is the flower offering. The visualisation of that essential Ātmā as an embodiment of the Sun is the lighted lamp. The offerings of sweets is symbolised by treating it as the full Moon with its elixir of eternity and bliss (called Amṛta). The moon's regulated movement is the circumambulation. The thought that 'I am that Brahma' is bowing reverentially before it. To remain quiet and to turn inwards, to become introspective and contemplative, is praying to it and singing its glory. To be ever contented is like giving it rest. This all-encompassing, symbolic, glorious form of worship of the all-pervading and immanent Ātmā is its sound foundation. By being firmly convinced that 'I am that Brahma who is without any blemishes, faults, flaws, limitations, hindrances etc.' the seeker of emancipation and salvation (Mokṣa) obtains success in his endeavours of obtaining it. This is the essential knowledge of this Upaniṣad.

* * *

*'The most beautiful thing which we can experience is the 'mysterious'. It is the source of all true art and science'* —*Albert Einstein*

**तन्मे मनः शिवसंकल्पमस्तु**

(यजुर्वेद, 64/1)

*tanme manaḥ śivasaṅkalpamastu*

*(Yajurveda, 64/1)*

*Let my mind and heart be of excellent volitions and determinations.*

*(Yajur Veda, 64/1).*

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# ऐतरेयोपनिषद्

# Aitareyopaniṣad

The 4th, 5th and 6th chapters of the second Āraṇayaka of the Ṛg Veda, called 'Aitareya Āraṇayaka' (ऐतरेय आरण्यक), are chiefly devoted to 'Brahma Vidyā', i.e. the knowledge pertaining to the supreme Brahma. Hence, these three chapters are called Upaniṣads. The first such chapter of this Upaniṣad has three sections while the other two have only one section each.

In this Upaniṣad, the creation of the entire cosmos, from the macro level to the micro level, has been described by the Upaniṣadic Ṛṣi (sage). From Brahma emerged the various Lokas (worlds), their Lokapālas (guardians), and then the entire spectrum of the cosmos including the inanimate as well as the animate world.

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# 1

# ऐतरेयोपनिषद्

# Aitareyopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*Oṃ śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

## Canto 1

### SECTION 1

The supreme Soul (Parmātmā) desires to create the cosmos or the universe. He creates the various Lokas (worlds) as well as their patron Gods or guardians to look after them. From 'Hiraṇyagarbha' is first created the 'Virāṭ Puruṣa', and from the latter's body are created the various Gods.

आत्मा वा इदमेक एवाग्र आसीन्नान्यत्किञ्चन मिषत् स ईक्षत लोकान्नु सृजा इति।। 1।।

*ātmā vā idameka evāgra āsīnnānyatkiñcana miṣat sa īkṣata lokānnu sṛjā iti //*

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At the very beginning of the creation or even prior to it, there was only the supreme Soul in a primordial form. Besides it, there was nothing that can be called conscious or live (i.e. there was no life or any efforts towards producing it as such). Then, that entity (the supreme Soul) thought that it should create the myriad, fascinating world and the vast cosmos (i.e. it decided to 'create', it thought of 'doing something' and the cosmos was a result of his decision or determination to do so) (1).

**स इमाँल्लोकानसृजत अम्भो मरीचीर्मरमापोऽदोऽम्भः परेण दिवं द्यौः प्रतिष्ठाऽन्तरिक्षं मरीचयः। पृथिवी मरो या अधस्तात्ता आपः।। 2।।**

*sa imāṁllokānasṛjata ambho marīcīrmāpo'do'mbhaḥ pareṇa divaṃ dyauḥ pratiṣṭhā'ntarikṣaṃ marīcayaḥ / pṛthivī maro yā adhastāttā āpaḥ //*

Deciding thus, the supreme Soul first created the four 'Lokas' (i.e. four levels of abodes for different types of creatures that would eventually inhabit and populate them when the creation come into existence). These four Lokas were the following—(i) Ambha—the area of the vast space or cosmos lying between the Devaloka (the abode of Gods) and the Svarloka (i.e. the heaven, the place where exalted souls will find rest after their liberation and ultimate salvation from this world; the deep recesses of space, millions of light years away from earth and from where no visible stars etc. are seen). (ii) Marīci— that area of the open and vast space where all the stars, planets, the Sun, the Moon etc. are present (i.e. the visible galaxy). (iii) Martyaloka—the earth where mortals would eventually live, and (iv) Āpaḥ—the space below the surface of the earth, i.e. the subterranean world or the netherworld where water is present. [According to this theory, the earth is supposed to be flat] (2).

**स ईक्षतेमे नु लोका लोकपालान्नु सृजा इति। सोऽद्भ्य एव पुरुषं समुद्धृत्यामूर्च्छयत्।। 3।।**

*sa īkṣateme nu lokā lokapālānnu srjā iti / so'dbhya eva puruṣaṃ samuddhṛtyā-mūrcchayat //*

Having created the various abodes or Lokas, the supreme Soul (Brahma) thought that now he should create the various 'Lokapālas, i.e. the custodians or guardians of these Lokas to look after and take care of them (i.e. to protect, sustain them). Thus, from the undefined, shapeless, primordial fluid or jelly-like egg, he first created the very first signs of life in the form of an embryo-like entity called 'Hiraṇyagarbha', and it was eventually given a shape (or was moulded into an image) of a 'Puruṣa' (a male form and he was called 'Virāṭ') (3).

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[Note :—Hence, 'Virāṭ Puruṣa' was the first living, through invisible, entity created by the supreme soul called Brahma or Īśvara; it had a definitive macrocosmic form and shape; he was the first male that appeared in creation. We must note that the 'Virāṭ Puruṣa' was the gross form of Brahma. It was the macrocosmic body of the cosmos. This 'Virāṭ' body had the macrocosmic subtle body which was called 'Hiraṇyagarbha' and Brahma who was the soul of the 'Virāṭ Puruṣa' was called Īśvara. A separate appendix no. 8 briefly explains these concepts.]

**तमभ्यतपत्तस्याभितप्तस्य मुखं निरभिद्यत यथाण्डं मुखाद्वाग्वाचोऽग्निर्नासिके निरभिद्येतां नासिकाभ्यां प्राणः। प्राणाद्वायुरक्षिणी निरभिद्येतामक्षीभ्यां चक्षुश्चक्षुष आदित्यः कर्णौ निरभिद्येतां कर्णाभ्यां श्रोत्रं श्रोत्राद्दिशस्त्वङ्निरभिद्यत त्वचो लोमानि लोमभ्य ओषधिवनस्पतयो हृदयं निरभिद्यत हृदयान्मनो मनसश्चन्द्रमा नाभिर्निरभिद्यत नाभ्या अपानोऽपानान्मृत्युः शिश्नं निरभिद्यत शिश्नाद्रेतो रेतस आपः॥4॥**

॥ इति प्रथमः खण्डः॥

*tamabhyatapattasyābhitaptasya mukhaṃ nirabhidyata yathāṇḍaṃ mukhādvāgvāco'gnirnāsike nirabhidyetāṃ nāsikābhyāṃ prāṇaḥ/ prāṇādvāyurakṣiṇī nirabhidyetāmakṣībhyāṃ cakṣuścakṣuṣa ādityaḥ karṇau nirabhidyetāṃ karṇābhyāṃ śrotraṃ śrotrāddiśastvaṅnirabhidyata tvaco lomāni lomabhya oṣadhivanaspatayo hṛdayaṃ nirabhidyata hṛdayānmano manasaścandramā nābhirnirabhidyata nābhyā apāno'pānānmṛtyuḥ śiśnaṃ nirabhidyata śiśnādreto retasa āpaḥ //*

*// iti prathamaḥ khaṇḍaḥ //*

As a next step, the supreme Soul (Brahma, Parmātmā, Īśvara or the macrocosmic soul or consciousness) did severe Tapa (i.e. did penances and made a firm resolve) to finally give shape to various organs of 'Hiraṇyagarbha' so that it can lead a 'life'. [That is, the supreme Soul thought that it must shape the newly formed image of 'Hiraṇyagarbha' in such a way that it can sustain itself independently and lead an independent life. It also ensured that 'Hiraṇyagarbha' will lead a life which will ultimately come to an end at the end of its tenure; this was done to maintain the equilibrium of Nature and to prevent it from superseding the supreme Brahma in some distant time in future and usurping the latter's ultimate supremacy in creation.]

As a result of that strong resolve (Tapa), a rounded hole appeared in 'Hiraṇyagarbha' which was to become his mouth. From the mouth emerged the organ of speech (tongue), and from the speech evolved the 'Fire God'

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who is the patron God of speech. Then the holes representing the nostrils appeared, and from these nostrils emerged 'Prāṇa', i.e. the vital wind or breath which is synonymous with life. Its patron guardian was the 'Wind God'. After that emerged the eyes, and from the eyes came the power to see and observe. Thence emerged their patron God, the Āditya (the Sun God). Ears came next, followed by the power to hear as well as the various directions of the universe. After the ears appeared the skin (to enclose or envelop in the already produced organs and give them a definite shape). From the latter appeared the hairs which in turn produced the various vegetations and herbs.

Next in the sequence of evolution came the heart; from the heart came the mind, and from the latter emerged the 'Moon God'. The navel made its appearance next, followed by 'Apāna' (the wind force pressing down the intestines). From the latter appeared death or the 'Death God'.

Finally came the genitals, and from them the semen, and from the latter came the vital spark of life represented by the sperms (i.e. the fluid semen contained sperms which were infused and empowered with the divine and magical powers to create new life) (4).

[Note :—(i) The last sentence is very important. The 'Hiraṇyagarbha' or the macrocosmic subtle body of the 'Virāṭ' was created from the primordial fluid (verse no. 3) and now it has been empowered to create fresh life on its own and thereby set-off the chain reaction through its own life-creating fluid called semen—the fluid which left to itself is nothing but a shapeless mass or globule of mucous, but has the magical and stupendous potential to recreate its parent body. The initial spark of life provided by the supreme Soul or Brahma in order to initiate the process of creation as in verse no. 1-4 is carried further on endlessly till the time everything collapses and merges back into the original primordial entity as in verse no. 1.

For all practical purposes, the role of the supreme Brahma ends with the creation of 'Hiraṇyagarbha' or Brahmā . Now henceforth, the propagation of this vast and myriad creation is the job of 'Hiraṇyagarbha' or Brahmā . The word 'Brahmā' means 'the one who is the result of a wish made by Brahma, the parent'. The fully formed 'Hiraṇyagarbha' is also called the 'Virāṭ Puruṣa' or the vast, macrocosmic Male who is the male-parent aspect of the creation. The concepts of 'Hiraṇyagarbha', 'Virāṭ Puruṣa' etc. are explained with the aid of diagrams in appendix no. 8 of this book.

(ii) Water is the basic and the first requirement for life to evolve. Scientists search for traces of water molecules as an indication of life in the cosmos. This Upaniṣad also supports this theory.

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(iii) The jelly-like, viscous, primordial globule-like mass from which the first signs of the forthcoming creation became apparent has a nearest analogue in the zoological kingdom—and it is the single sell creature called 'Amoeba' or other microbes. Any student of biology knows how an Amoeba reproduces—it simple splits into two and the second Amoeba is an exact replica of the first so much so that it is impossible to differentiate between the two. This analogy will explain how and why Brahma and its creation are synonymous and identical with each other.

* * *

## SECTION 2

The human body was created as a symbolic abode for various Gods. Food etc. were created for quenching hunger, thirst etc. or to sustain those Gods.

**ता एता देवताः सृष्टा अस्मिन्महत्यर्णवे प्रापतंस्तमशनापिपासाभ्यामन्ववार्जत्। ता एनमब्रुवन्नायतनं नः प्रजानीहि यस्मिन्प्रतिष्ठिता अन्नमदामेति।। 1।।**

*tā etā devatāḥ sṛṣṭā asminmahatyarṇave prāpatanstamaśanāpipāsābhyāmanvavārjat / tā enamabruvannāyatanaṃ naḥ prajānīhi yasminpratiṣṭhitā annamadāmeti //*

The various Gods (such as Fire, Moon etc. described previously in section 1) created by the supreme Soul (Brahma) fell into this vast and fathomless great ocean symbolising the cosmos. They were provided with basic traits of life such as having hunger and thirst. They asked their creator (Brahma) to create and provide them with a habitat from where they can get their meals to survive or can acquire such things that can satisfy their basic needs of food and drink to satisfy their natural and inherent tendency of being hungry and thirsty (1).

**ताभ्यो गामानयत्ता अब्रुवन्न वै नोऽयमलमिति ताभ्योऽश्वमानयत्ता अब्रुवन्न वै नोऽयमलमिति।। 2।।**

*tābhyo gāmānayattā abruvanna vai no'yamalamiti tābhyo'śvamānayattā abruvanna vai no'yamalamiti //*

On their request, the supreme Lord created the body of the cow. The Gods said, 'It is not sufficient or appropriate for us'. Then the Lord created the body of the horse. Seeing it, they said, 'This is also not sufficient or appropriate for us' (2).

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**ताभ्यः पुरुषमानयत्ता अब्रुवन् सुकृतं बतेति पुरुषो वाव सुकृतम्। ता अब्रवीद्यथाऽऽयतनं प्रविशतेति।। 3।।**

*tābhyaḥ puruṣamānayattā abruvan sukṛtaṃ bateti puruṣo vāva sukṛtam /tā abravīdyathāyatanaṃ praviśateti //*

Then the supreme Lord created the human body and showed it to them. The God expressed their pleasure at it and observed that it was very beautiful. Verily, the human being is the best in the entire creation. The supreme Lord said to the Gods, 'All of you enter this human body at your designated places and make it your abode' (3).

[Note :—Though not explicitly mentioned, the human body must have been made from the same fluid which was used to create 'Virāṭ Puruṣa' because that was the only 'raw material' available with Brahma at the time of creation. He even created food from it—see section 3 verse no. 2.]

**अग्निर्वाग्भूत्वा मुखं प्राविशद्वायुः प्राणो भूत्वा नासिके प्राविशदादित्यश्चक्षुर्भूत्वाऽक्षिणी प्राविशद्दिशः श्रोत्रं भूत्वा कर्णौ प्राविशन्नोषधिवनस्पतयो लोमानि भूत्वा त्वचं प्राविशंश्चन्द्रमा मनो भूत्वा हृदयं प्राविशन्मृत्युरपानो भूत्वा नाभिं प्राविशदापो रेतो भूत्वा शिश्नं प्राविशन्।। 4।।**

*agnirvāgbhūtvā mukhaṃ prāviśadvāyuḥ prāṇo bhūtvā nāsike prāviśadādityaścakṣurbhūtvā'kṣiṇī prāviśaddiśaḥ śrotraṃ bhūtvā karṇau prāviśannoṣadhivanaspatayo lomāni bhūtvā tvacaṃ prāviśaṃścandramā mano bhūtvā hṛdayaṃ prāviśanmṛtyurapāno bhūtvā nābhiṃ prāviśadāpo reto bhūtvā śiśnaṃ prāviśan //*

The Fire God assumed the form of speech and entered the mouth; the Wind God became the vital wind forces of life called 'Prāṇa' and entered through the nostrils. The Sun God transformed into sight (light) and entered the human body through the eye-balls; the various directions entered the hole of the ears in the form of powers to hear; the vegetations and herbs assumed the shape of hairs and took abode on the skin (or they planted themselves on the soil represented by the skin of the body); the Moon God became 'Mana' (the mind and its inclinations, tendencies, ideas, dispositions, attractions etc.) and entered the heart; the Death God became the wind force called 'Apāna' (that wind which passes through the intestines and the anus) and entered through the hole of the navel; the Lord's creative, generative, vital energy representing the Lord himself (and his vitality, his stupendous creative powers and unimaginable potential which are maverick and magical, unique and stupendous,

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fascinating and unprecedented in nature) entered through the genitals in the form of semen (4).

[Note :—(i) This semen was physically like the viscous primordial fluid from which the cosmos originally evolved. Hence, the semen is symbolically synonymous with the primordial cosmic fluid which had the stupendous and magnificent powers to generate and regenerate itself again and again. The sperm in the semen is the microcosmic counterpart of the macrocosmic Lord's creative energy, the so-called vital spark of life that ignited the chain reaction leading to the unfolding of this myriad vast cosmos. Whether that unfolding was a consequence of a single huge cosmic explosion, the big bang theory of creation, or was a gradual, subtle, imperceptible process like the slow development of an embryo in a mother's womb, is besides the point. The fact is that the initial process was started by the 'cosmic sperm' that floated in the 'cosmic semen' or the 'cosmic gel' and infused some life into it by its mere movement which represented the 'desire or wish' of the supreme Soul to create, and to show signs of life by its mere movement.

(ii) It is to be noted here that the various Gods that emerged from the various parts of the body of the 'Virāṭ Puruṣa' as described in section 1 of this Canto made their abodes in a corresponding part of the body of the human being as described in this section. For example, the Fire God emerged from 'Virāṭ Puruṣa's' mouth and he found abode in the mouth of the man. If we extend this corollary further, we conclude that the human body is also nothing else but an image of the 'Virāṭ Puruṣa'.]

**तमशनायापिपासे अब्रूतामावाभ्यामभिप्रजानीहीति। ते अब्रवीदेतास्वेव वां देवतास्वाभजाम्येतासु भागिन्यौ करोमीति। तस्माद्यस्यै कस्यै च देवतायै हविर्गृह्यते भागिन्यावेवास्यामशनायापिपासे भवतः॥ 5॥**

॥ इति द्वितीयः खण्डः॥

*tamaśanāyāpipāse abrūtāmāvābhyāmabhiprajānīhīti / te abravīdetāsveva vāṃ devatāsvābhajāmyetāsu bhāginyau karomīti / tasmādyasyai kasyai ca devatāyai havirgṛhyate bhāginyāvevāsyāmaśanāyāpipāse bhavataḥ //*

*// iti dvitīyaḥ khaṇḍaḥ //*

Then 'hunger' and 'thirst' said to the supreme Lord, 'Make arrangements for our shelter also as you have done for the other Gods'. The Lord replied, 'I shall bestow you with your share from amongst that of the Gods. Whatever offering is ever made to the Gods in the form of food, water, oblations during the fire sacrifice etc. both of you (hunger and thirst) shall have a share in them.' [That is why, when the body gets nourishment in the form of food and drink, these two entities are also



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satisfied, though hunger and thirst are very necessary for the body because it enables it to desire to eat or drink at all in the first place. Another noteworthy point here is that the hunger and thirst were not assigned any specific organs. They were present as a natural phenomenon in all the organs of the creature. All the organs and tissues require nourishment, they feel the need for food, and this feeling of the need to replenish energy is manifested in the form of hunger and thirst.] (5).

[Note :—'Who in the rainbow can draw the line where the violet tint ends and the orange tint begins? Distinctly we see the difference of colours, but where exactly does the first one blindingly enters into the other?'—Herman Melville.

How true! Though the Gods were assigned separate shelters in specific organs of the human body as their abode and domain, but a drawn line demarcating their areas of operation is impossible for they are blurred and overlapped at their fringes. For example, the Fire God entered the mouth, but it is the fire that digests the food, keeps the body worm and ignites the functioning of the 'Prāṇa'. It is essential for the body as a whole to live. Any foolish utterance from the mouth can create a backlash which makes the whole body suffer. Nevertheless, we assign separate duties to the Gods and their habitats that are the different organs of the body just for the sake of convenience of understanding. The Gods do not function in water tight, separate compartments. Their functions overlap and coalesce with each other, and they are interdependent and work in concert for the proper functioning of the body.]

* * *

## SECTION 3

The life forces are sustained by the intake of food; the entry of the supreme Brahma (the macro cosmic Soul) himself inside the human body; the query of the man about his true identity and his experiencing of the true nature of his pure self, leading to contentedness and bliss—all these are described in this section.

**स ईक्षतेमे नु लोकाश्च लोकपालाश्चान्नमेभ्यः सृजा इति।। 1।।**

*sa īkṣateme nu lokāśca lokapālāścānnamebhyaḥ sṛjā iti //*

The supreme Lord thought to himself, 'The entire cosmos (here referring to the habitat world) and its guardian patron Gods have been created (or established) by me. Now it is necessary to create food for them (for their sustenance)' (1).

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**सोऽपोऽभ्यतपत् ताभ्योऽभितप्ताभ्यो मूर्तिरजायत। या वै सा मूर्तिरजायतान्नं वै तत्।। 2।।**

*so'po'bhyatapat tābhyo'bhitaptābhyo mūrtirajāyata/ yā vai sā mūrtirajāyatānnaṃ vai tat //*

Deciding thus, the supreme Lord heated the primordial fluid (literally, 'water') consisting of the five basic (nutritional) elements present in its viscous jelly like form. The heating process activated these elements, and from the formless/shapeless fluid took shape what was to become the food for the Gods. This food had a physical, gross and tangible form (2).

[Note :—(i) It is to be noted here that the first creation made by the supreme Soul was also out of the shapeless and formless jelly-like primordial viscous fluid which was injected with the cosmic life-providing energy. It gradually condensed or coagulated to form the macrocosmic subtle body of the first embryonic cosmic male called 'Hiraṇyagarbha' who later developed various parts of the macrocosmic gross body called 'Virāṭ Puruṣa'. Here it is evident that both the man as well as the food were created by the supreme Lord out of the same primordial fluid which was used by him to create 'Hiraṇyagarbha' and 'Virāṭ Puruṣa'. Hence, the basic ingredients of the vast cosmos (the macrocosm) as well as the individual man and the food on which he survives (the microcosm) are absolutely the same and identical.

(ii) To understand and visualise the basic physical process involved in what might have happened in the beginning, a layman can take the example of the water which is the very first requirement of life. When the stagnant water is heated, it shows signs of activity because the water molecule nearer to the source of heat rise up and the colder portion of the water sinks to the bottom; these are the convection currents in water on being heated. This will help explain the initial process as described in the verses which refer to the heating of the primordial fluid. Next, when the water is cooled towards the freezing point, it begins to become more viscous and thicker in its texture, and ultimately it solidifies as ice which symbolically represents the gross body of the creature. By extension, when ice melts, it reverts back into its primary form of water. Similarly, upon death, the gross body of the creature disintegrates into the 5 basic elements from which it was formed. Again, even as further analysis of water shows that it basically consists of two atoms of hydrogen and one atom of oxygen ($H_2O$), the primordial cosmic fluid also consisted of the five basic elements such as earth, fire, water, wind and space.]

**तदेतत्सृष्टं पराङत्यजिघांसत् तद्वाचा जिघृक्षत्तन्नाशक्नोद्वाचा ग्रहीतुम्। स यद्धैनद्वाचाऽग्रहैष्यदभिव्याहृत्य हैवान्नमत्रप्स्यत्।। 3।।**

*tadetatsṛṣṭaṃ parāṅatyajighāṃsat tadvācā jighṛkṣattannāśaknodvācā*

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*grahītum / sa yaddhainadvācā'grahaiṣyadabhivyāhṛtya haivānnamatrapsyat //*

Fearing that the Gods would annihilate it by eating it and hence destroying its very existence, the food created by the Lord tried to escape from their clutches by running away from the Lokapālas to escape extinction and death. Consequentially, when the man (human being), who was a gross manifestation of the cosmic conscious soul, tried to catch and eat it through his faculty of speech (i.e. through his tongue), he failed to do so.

Had he been successful in doing so then, even today a man would have quenched his hunger by merely uttering the name of a particular food he wished to eat, instead of physically eating it and getting his appetite (hunger) satisfied (3).

**तत्प्राणेनाजिघृक्षत् तन्नाशक्नोत्प्राणेन ग्रहीतुम्। स यद्धैनत्प्राणेनाग्रहैष्यदभिप्राण्य हैवान्नमत्रप्स्यत्।। 4।।**

*tatprāṇenājighṛkṣat tannāśaknotprāṇena grahītuṃ / sa yaddhainatprāṇenāgrahaiṣyadabhiprāṇya haivānnamatrapsyat //*

Then that man tried to catch hold of food by his vital wind forces (i.e. by his breath; he tried to smell it, suck the food in through his nostrils and feel satisfied of hunger), but failed again. Had he been successful in his endeavour then, even today a man would have been able to quench his hunger and thirst simply by smelling the food or drink, instead of physically eating or drinking it respectively (4).

**तच्चक्षुषाऽजिघृक्षत् तन्नाशक्नोच्चक्षुषा ग्रहीतुम्। स यद्धैनच्चक्षुषाऽग्रहैष्यद् दृष्ट्वा हैवान्नमत्रप्स्यत्।। 5।।**

*taccakṣuṣā'jighṛkṣat tannāśaknoccakṣuṣā grahītum sa yaddhainaccakṣuṣā-'grahaiṣyad dṛṣṭvā haivānnamatrapsyat //*

Then the man tried to partake food by simply seeing it (i.e. he attempted to get nourishment and energy by just looking at his desired food items), but he failed once again. Had he been successful in doing so then, he would have derived the satisfaction and nourishment provided by food or drink simply by looking at them even today (5).

**तच्छ्रोत्रेणाजिघृक्षत् तन्नाशक्नोच्छ्रोत्रेण ग्रहीतुम्। स यद्धैनच्छ्रोत्रेणाग्रहैष्यच्छ्रुत्वा हैवान्नमत्रप्स्यत्।। 6।।**

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*tacchrotreṇājighṛkṣat tannāśaknocchrotreṇa grahītuṃ / sa yaddhainacchroteṇāgrahaiṣyacchrutvā haivānnamatrapsyat //*

Again, he tried to eat through his ears by hearing of it, but failed to do so once more. Had that first human being been successful in eating food though his faculty of hearing (i.e. through his ears), even today people would have felt satisfied by simply hearing about food, instead of actually eating it (6).

**तत्त्वचाऽजिघृक्षत् तन्नाशक्नोत्त्वचा ग्रहीतुम्। स यद्धैनत्त्वचाऽग्रहैष्यत्स्पृष्ट्वा हैवान्नमत्रप्स्यत्।। 7।।**

*tattvacā'jighṛkṣat tannāśaknottvacā grahītuṃ / sa yaddhainattvacā'grahaiṣyatspṛṣṭvā haivānnamatrapsyat //*

Thereafter that man tried to accept food through his skin by merely touching it and was unsuccessful again. Had his efforts being successful then, even today people would have derived satisfaction, nourishment and strength simply by touching the food and drink (7).

**तन्मनसाऽजिघृक्षत् तन्नाशक्नोन्मनसा ग्रहीतुम्। स यद्धैनन्मनसाऽग्रहैष्यद्ध्यात्वा हैवान्नमत्रप्स्यत्।। 8।।**

*tanmanasā'jighṛkṣat tannāśaknonmanasā grahītuṃ / sa yaddhainanmanasā'grahaiṣyaddhyātvā haivānnamatrapsyat //*

Then the man tried to grab his food through his heart and mind by simply thinking of it, but his efforts to do so proved in vain. Had he been able to do it then, even today people would have had the benefit of deriving satisfaction and nourishment from food and drink simply by thinking of them (8).

**तच्छिश्नेनाजिघृक्षत् तन्नाशक्नोच्छिश्नेन ग्रहीतुम्। स यद्धैनच्छिश्नेनाग्रहैष्यद्विसृज्य हैवान्नमत्रप्स्यत्।। 9।।**

*tacchiśnenājighṛkṣat tannāśaknocchiśnena grahītuṃ / sa yaddhainacchiśnenāgrahaiṣyadvitsṛjya haivānamatrapsyat //*

Then the man tried to accept food by the means of his excretory and genital organs, but it proved to be a futile exercise. Had he been successful then, even today a man would not have felt contented and relieved after having expelled the ingested food items through his anus as stool, through his urinary organ as urine, and through his genital as sperms (9).

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**तदपानेनाजिघृक्षत् तदावयत्। सैषोऽन्नस्य ग्रहो यद्वायुरन्नायुर्वा एष यद्वायुः।। 10।।**

*tadapānenājighṛkṣat tadāvayat / saiṣo'nnasya graho yadvāyurannāyurvā eṣa yadvāyuḥ //*

At last, the man tried to take in food through his mouth using the 'Apāna Vāyu' (i.e. the wind force which passes through the intestines from the mouth right up to the anus; it helps in moving the food down through the intestinal tract by the peristaltic movement).

He was successful in ingesting food through this medium. Hence, it is the 'Apāna Vāyu' which is responsible for the intake of food and drink, and thereby sustaining and protecting the life of the creature (10).

[Note :—This vital wind called 'Apāna' is also known as 'Annāyu' (अन्नायु) meaning 'the wind which enables the creature to protect its life through the medium of food and drink'. Sage Śaṅkarācārya has described 'Apāna' as 'the opening of the mouth'.]

**स ईक्षत कथं न्विदं मदृते स्यादिति स ईक्षत कतरेण प्रपद्या इति। स ईक्षत यदि वाचाऽभिव्याहृतं यदि प्राणेनाभिप्राणितं यदि चक्षुषा दृष्टं यदि श्रोत्रेण श्रुतं यदि त्वचा स्पृष्टं यदि मनसा ध्यातं यद्यपानेनाभ्यपानितं यदि शिश्नेन विसृष्टमथ कोऽहमिति।। 11।।**

*sa īkṣata katham nvidaṃ madṛte syāditi sa īkṣata katareṇa prapadyā iti / sa īkṣata yadi vācā'bhivyāhṛtaṃ yadi prāṇenābhiprāṇitaṃ yadi cakṣuṣā dṛṣṭaṃ yadi śrotreṇa śrutaṃ yadi tvacā spṛṣṭaṃ yadi manasā dhyātaṃ yadyapānenābhyapānitaṃ yadi śiśnena visṛṣṭamatha ko'hamiti //*

The supreme Lord, who had created the first man, thought to himself, 'If this man is able to speak with his faculty of speech (tongue), is able to smell with his wind forces called 'Prāṇa' (the breath passing through the nostrils), is able to see with his eyes, hear with his ears, touch and feel with his skin, think with his mind, ingest food with his 'Apāna' wind force (through his mouth) and complete his excretory functions through his excretory organs (such as anus, urinary and genital organs)—say, then, what function will I be left with to do (i.e. what will I do if everything is controlled by the man himself or the patron Gods of his organs; how will I control him? He might become a monster and supersede my authority. I will become secondary, subservient and subordinate to my own creation. This will create a ridiculous situation which will be preposterous for the whole creation).

Hence, from where should I enter him (or how should I manage to

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somehow sneak in and sit in the driver's seat to control and drive this vehicle from getting reckless and belligerent and head towards a catastrophic accident)? That is, how should I make my entry in the body of the man like the other Gods have done, and control his activities from there? (11).

**स एतमेव सीमानं विदार्यैतया द्वारा प्रापद्यत। सैषा विदृतिर्नाम द्वास्तदेतन्नान्दनम्। तस्य त्रय आवसथास्त्रयः स्वप्ना अयमावसथोऽयमावसथोऽयमावसथ इति।। 12।।**

*sa etameva sīmānaṃ vidāryaitayā dvārā prāpadyata / saiṣā vidṛtirnāma dvāstadetannā'ndanam / tasya traya āvasathāstrayaḥ svapnā ayamāvasatho'yamāvasatho'yamāvasatha iti //*

Wandering thus, the supreme Lord (Brahma) decided to enter the body of the man through his head (skull) at a point call Brahma-randhra by splitting it into two to create a hair-line crevice for his entry. It is therefore called the 'split entry point' (Vidṛti). It is this part of the body of a man which enables him to experience the supreme bliss of God-realisation. This is the place where the supreme Brahma resides. In other words, Brahma is to be found no where else besides the very body of the creature itself (i.e. the man himself). The location of Brahma's habitat on the top of the head (i.e. the top of brain) indicates that he (Brahma) is like a crown of the body of a man— the glory, majesty, exalted stature, importance and intellectual reach and prowess of a man is due to the presence of the supreme Brahma in his head like a crown on the head of a king, and this differentiates an enlightened, wise, sagacious, adroit and erudite man from a morally depraved, mentally pervert and intellectually bankrupt and degenerate man who is nothing less than a monster, a beast, as it were. This factor also differentiates a wise man from an animal (12).

[Note :—The metaphysical habitat where the supreme Brahma can be symbolically found are the following—(i) The navel representing the physical body of the creature because it is here that the umbilical cord of an embryo is attached to its mother at the time of its creation in the womb. (ii) The heart representing the pulsating, vibrant cosmos; also called the 'Mana'. (iii) The mind or the brain representing the causal body of the creature. (iv) The top of the head which represents the heavens, or the fathomless space of the cosmos. A separate appendix shows the location of the supreme Brahma in the form of various subtle energy centers called 'Cakras' in the body of a man. We must also note that the residence of Brahma in the heart is in a divine lotus whose filament is bent like an inverted 'U', while that in the top of the head is in the shape of a cloud

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which fills the whole space available to it. These are the various approaches to understand the same entity depending upon the mental caliber of the student/aspirant/seeker. Those who are more emotional than rational see Brahma in their heart, while those who have an opposite tendency, i.e. who apply their logic and rationale to judge anything, see Brahma in the head.

Further, the creature has three levels of existence—(i) The waking state in which the Ātmā/soul interacts with the external world through the gross body of the creature, (ii) The dream state in which the Ātmā interacts with the mind-intellect complex of the creature called the subtle body, while the external world ceases to exist for all practical purposes, and (iii) The deep sleep state where the Ātmā withdraws itself even from the mind-intellect apparatus and remains secluded within its own confines called the causal body of the creature. Details of this concept are explained in a separate appendix of this book. We must remember that Ātmā is the microcosmic Brahma.]

**स जातो भूतान्यभिव्यैख्यत् किमिहान्यं वावदिषदिति। स एतमेव पुरुषं ब्रह्म ततममपश्यदिदमदर्शमिति।। 13।।**

*sa jāto bhūtānyabhivyaikhyat kimihānyaṃ vāvadiṣaditi / sa etameva puruṣaṃ brahma tatamamapaśyadidamadarśamiti //*

When that man observed the spectacularly myriad and vast world around him, he was astonished and dumbfounded. He wondered who had created it, because it was surely not his own creation. Therefore, there must be someone, the man reasoned to himself, who must have created this stupendous and marvelously magnificent cosmos. And since the basic elements of the creation were the same elementary building blocks of life which were used to create the man himself, he concluded that there was an inherent similarity with him and the cosmos. He also concluded that the supreme authority that created all this is the supreme Brahma, and he observed that since no other animate or inanimate part of the creation was as enlightened, wise, capable and potent as him, the man deduced that he (the man) was that supreme Brahma. This realisation filled him with thrill and exhilaration, contentedness and bliss (13).

[Note :—Such a realised man wasn't a hypocrite; he wasn't egoistic or haughty or arrogant. He merely realised the basic truth of creation, and this filled him with humility. But those with pervert and lowly intellect became otherwise; they became arrogant and haughty, leading to their ultimate downfall.]

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**तस्मादिदन्द्रो नामेदन्द्रो ह वै नाम तमिदन्द्रं सन्तमिन्द्र इत्याचक्षते परोक्षेण परोक्षप्रिया इव हि देवाः परोक्षप्रिया इव हि देवाः ।। 14 ।।**

।। इति तृतीयः खण्डः ।। उपनिषत्सु प्रथमोऽध्यायः ।।

*tasmādidandro nāmedandro ha vai nāma tamidandraṃ santamindra ityācakṣate parokṣeṇa parokṣapriyā iva hi devāḥ parokṣapriyā iva hi devāḥ //*

*// iti tṛtīyaḥ khaṇḍaḥ // upaniṣatsu prathamo'dhyāyaḥ //*

Thus, the conscious soul, which had assumed the form/body of a human being, was able to realise who the supreme Brahma was (i.e. it realised its true identity, nature and origin). Hence, the first man (or man-like entity) was called 'Idandra' meaning 'I have seen and observed it'. [That is, I have realised the truth.] But the 'Gods' began calling him Indra (इन्द्र) for the sake of convenience because they prefer to remain subtle and hidden from view (14).

[Note :—This verse indicates that the first God who would be Lord of all other Gods and to whom all of them would be subordinate, was called Indra. The man was called Indra because he was the most evolved of the entire creation that the Lord had created and the gods had taken up residence in his body at the time of creation.]

* * *

## Canto 2

### SECTION 4

Sage Vāmadeva experiences the cycle of birth and death; entry of the creature in a mother's womb, its birth as an infant child, and his re-entry into another womb after death.

**पुरुषे ह वा अयमादितो गर्भो भवति। यदेतद्रेतस्तदेतत्सर्वेभ्योऽङ्गेभ्यस्तेजः संभूतमात्मन्येवात्मानं बिभर्ति तद्यदा स्त्रियां सिञ्चत्यथैनज्जनयति तदस्य प्रथमं जन्म ।। 1 ।।**

*puruṣe ha vā ayamādito garbho bhavati / yadetadretastadetatsarvebhyo'ṅgebhyastejaḥ saṃbhūtamātmanyevatmānaṃ bibharti tadyadā striyāṃ siñcatyathainajjanayati tadasya prathamaṃ janma //*

The creature's first appearance is in the form of sperms floating in the primordial fluid of the semen present inside the body of the male. This semen is the extract (juice, essence) from all the parts of the father



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and it is endowed with similar energy, strength, potent, vitality and vigour as the father. [Scientifically, the sperm carries the genes of the father. Metaphorically, the sperm is the primordial cosmos while the semen is the primordial fluid from which the cosmos originated]. It is nourished inside the body of the father even as a mother nourishes an embryo in her womb. Then the male transplants that well nourished, robust, vital and active sperm into the womb of the mother—this is how the creature takes its first birth (1).

[Note :—The chromosomes and the DNA structure of the sperms are the carriers of the original traits of the father onto his offspring. By extension, each son carries the genes of his father and passes it to his next generation. Similarly, each creature of this vast cosmos carries the genes of the supreme father called Brahma inside its being. The mother, in the case of the cosmos, is Mother Nature.]

**तत् स्त्रिया आत्मभूयं गच्छति यथा स्वमङ्गं तथा तस्मादेनां न हिनस्ति। साऽस्यैतमात्मानमत्र गतं भावयति।। 2।।**

*tat striyā ātmabhūyaṃ gacchati yathā svamaṅgaṃ tathā tasmādenāṃ na hinasti / sā'syaitamātmānamatra gataṃ bhāvayati //*

That implanted semen becomes a part of the body of the mother and she nourishes it like other parts of her body. She does not feel inconvenient or discomfort due to the presence of an external body inside her self (2).

**सा भावयित्री भावयितव्या भवति तं स्त्री गर्भं बिभर्ति सोऽग्र एव कुमारं जन्मनोऽग्रेऽधिभावयति। स यत्कुमारं जन्मनोऽग्रेऽधिभावयत्यात्मानमेव तद्भावयत्येषां लोकानां सन्तत्या एवं सन्तता हीमे लोकास्तदस्य द्वितीयं जन्म।। 3।।**

*sā bhāvayitrī bhāvayitavyā bhavati taṃ strī garbhaṃ bibharti so'gra eva kumāraṃ janmano'gre'dhibhāvayati / sa yatkumāraṃ janmano'gre-'dhibhāvayatyātmānameva tadbhāvayatyeṣāṃ lokānāṃ santatyā evaṃ santatā hīme lokāstadasya dvitīyaṃ janma //*

The mother who sustains the creature is herself sustained by the husband. She nourishes the creature before birth while the father takes care of him after birth. The father is expected to take care of the creature (the child) because that is the process by which the various Lokas (worlds) are sustained, protected, propagated, enhanced and populated. This is called the creature's second birth. [That is, the sperm of the father was its subtle form while the infant child, after emerging into the world, is its gross form] (3).

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**सोऽस्यायमात्मा पुण्येभ्यः कर्मभ्यः प्रतिधीयतेऽथास्याऽयामितर आत्मा कृतकृत्यो वयोगतः प्रैति स इतः प्रयन्नेव पुनर्जायते तदस्य तृतीयं जन्म।।4।।**

*so'syāyamātmā puṇyebhyaḥ karmabhyaḥ pratidhīyate'thāsyā'yāmitara ātmā kṛtakṛtyo vayogataḥ praiti sa itaḥ prayanneva punarjāyate tadasya tṛtīyaṃ janma //*

The son is like an image of his father—he carries his father's genes. When the son grows old, the father initiates him into all the affairs of the world and infuses in him all the traits and characteristic features that he himself had previously got from his own father. Thus, the son is established as a representative of his father.

In due course of time, the father dies and leaves behind his worldly responsibilities as well as the opportunity to carry forward his peculiar traits and genes to future generations to his son. The father himself, upon death, takes another birth and enters another womb—this is his (creature's) third birth. This relocation to another womb depends upon the accumulated effects of the deeds done by him during the present life as well as the integrated effects of all the deeds done by him in his previous lives taken together (4).

**तदुक्तमृषिणा—गर्भे नु सन्नन्वेषामवेदमहं देवानां जनिमानि विश्वा। शतं मा पुर आयसीररक्षन्नधः श्येनो जवसा निरदीयमिति गर्भ एवैतच्छ्यानो वामदेव एवमुवाच।।5।।**

*taduktamṛṣiṇā—garbhe nu sannanveṣāmavedamahaṃ devānāṃ janimāni viśvā / śataṃ mā pura āyasīrarakṣannadhaḥ śyeno javasā niradīyamiti garbha evaitacchayāno vāmadeva evamuvāca //*

Sage Vāmadeva had realised these facts while he was still in his mother's womb. He observed, 'Ah! How fortunate I am that I have understood the secret of creation of the various Gods such as Indra etc. as well as the pure inner self which is an abode of the supreme Soul or Brahma. Up till now, I was a prisoner in iron cages symbolising the hundreds of bodies that I had entered in all my previous birth. [I had a misconception that those bodies were my true forms and identities, whereas in fact they were like iron cages which had trapped me like a bird in captivity.] Now I have acquired the elementary, essential and truthful knowledge about the supreme reality. This knowledge or awareness is called 'Tattva Jñāna'. Hence, I have gained spiritual strength relying on this supreme knowledge (Jñāna) and have broken through the cage like a hawk/falcon wanting to sear high into the open sky, full

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of bliss and joy of freedom. I have freed my self (and my soul) from the fetters of ignorance that had been shackling me till now (5).

**स एवं विद्वानस्माच्छरीरभेदादूर्ध्व उत्क्रम्यामुष्मिन् स्वर्गे लोके सर्वान् कामानाप्त्वाऽमृतः समभवत् समभवत्।। 6।।**

।। इति चतुर्थः खण्डः।। उपनिषत्सु द्वितीयोऽध्यायः।।

*sa evaṃ vidvānasmāccharīrabhedādūrdhva utkramyāmuṣmin svarge loke sarvān kāmānāptvā'mṛtaḥ samabhavat samabhavat //*

*// iti caturthaḥ khaṇḍaḥ // upaniṣatsu dvitīyo'dhyāyaḥ //*

Certainly, all wise and erudite persons wish and hope that they would attain heaven upon death (because the truthful endeavour of an enlightened man is directed towards his soul's emancipation and salvation. [That sage Vāmadeva took birth, and in due course of time, he left his mortal coil and rose to the high stature of taking residence in the heaven where he enjoyed all divine comforts and pleasures behooving his exalted stature, and ultimately obtained the elixir of eternity and bliss called 'Amṛta' (i.e. he attained emancipation and salvation)] (6).

* * *

## Canto 3

### SECTION 5

The earlier two Cantos described the existence of two Ātmās—one is the supreme Soul called Brahma who created this vast cosmos, and the other is the soul of the individual creature who was a creation of Brahma and was infused with his divine energy even as a son is bestowed with his father's traits and characteristic features in the form of the latter's genes. In this Canto, the questions 'who is that worthy soul, what is his form and nature, and how to recognise him or what is his true identity' are answered in brief.

**कोऽयमात्मेति वयमुपास्महे कतरः स आत्मा येन वा पश्यति येन वा शृणोति येन वा गन्धानाजिघ्रति येन वा वाचं व्याकरोति येन वा स्वादु चास्वादु च विजानाति।। 1।।**

*ko'yamātmeti vayamupāsmahe kataraḥ sa ātmā / yena vā paśyati yena vā śṛṇoti yena vā gandhānājighrati yena vā vācaṃ vyākaroti yena vā svādu cāsvādu ca vijānāti //*

To understand and recognise who that supreme Soul was, what was

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his essential and truthful form and nature, and how to identify him, some erudite, sagacious, wise, adroit and enlightened persons discussed the matter thus—'Who is that Ātmā that is worshipped and adored by us? What or which is that primary life-giving force which enables us to see, to hear, to smell, to speak and to taste?' (1).

**यदेतत् हृदयं मनश्चैतत्। संज्ञानमाज्ञानं विज्ञानं प्रज्ञानं मेधा इष्टिर्धृतिर्मतिर्मनीषा जूतिः स्मृतिः संकल्पः क्रतुरसुः कामो वश इति सर्वाण्येवैतानि प्रज्ञानस्य नामधेयानि भवन्ति।। 2।।**

*yadetat hṛḍayaṃ manaścaitat / saṃjñānamājñānaṃ vijñānaṃ prajñānaṃ medhā iṣṭirdhṛtirmatirmanīṣā jūtiḥ smṛtiḥ saṅkalpaḥ kraturasuḥ kāmo vaśa iti sarvāṇyevaitāni prajñānasya nāmadheyāni bhavanti //*

All the vitality, consciousness, energy and signs of life that a creature displays are nothing else but a manifestation, a revelation and an extension of that supreme, transcendental authority called the Brahma. They are all indicative of, irrefutable proof of the majestic powers, magnificent glories and stupendous potentials of that supreme authority. They collectively prove that there is some vital moving force that instills life into the otherwise inane, inert and lifeless world.

They (the wise sages who had discussed the matter) deduced that the heart is the 'inner self' of the creature and it is correlated with the mind, and the two together work in coordination with each other. Collectively they are called 'Mana'. This duo (heart and mind) has a third component called 'the intellect' (Buddhi) which acts as a supervisor putting a leash on their activities. The intellect is directly ordered by the Ātmā (soul) and it has the discerning powers to discriminate between what is good and what is not.

The trio forms an instrument which is called the heart-mind-intellect complex. It exhibits signs of life or consciousness—such as the ability to order and rule over others, the ability to discriminate, deduce and analyse, the powers to comprehend and understand whatever is observed, seen or heard, the powers to store the inputs of the external world, which the mind receives through the organs of perception for future reference and their corresponding utility in the form of 'experience' (which is actually a data-bank or a referral library for the Ātmā), the powers to have insight, the ability to have patience and courage, the potential to decide on any subject or any course of action, the powers to think and contemplate, the stupendous agility of speedy access to experience in order to analyse

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and to project the probable futures, the ablility to readily shift from one subject to another, the powers to remember and recall, the powers to determine, to make firm vows and resolves, the ability to have desires, wishes and yearnings, the possession of vital forces of life (such as breath, heart beat, digestive, excretory and reproductive functions), and the ability to procreate etc.

All of them are vital signs of life. They reflect the superb potential of Brahma who had created the first man and had infused him with all these and such other traits and characteristics which are indicative of life (2).

**एष ब्रह्मैष इन्द्र एष प्रजापतिरेते सर्वे देवा इमानि च पञ्च महाभूतानि पृथिवी वायुराकाश आपो ज्योतींषीत्येतानीमानि च क्षुद्रमिश्राणीव। बीजानीतराणि चेतराणि चाण्डजानि च जारुजानि च स्वेदजानि चोद्भिज्जानि चाश्वा गावः पुरुषा हस्तिनो यत्किंचेदं प्राणि जङ्गमं च पतत्रि च यच्च स्थावरं सर्वं तत्प्रज्ञानेत्रं प्रज्ञाने प्रतिष्ठितं प्रज्ञानेत्रो लोकः प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म।। 3।।**

*eṣa brahmaiṣa indra eṣa prajāpatirete sarve devā imāni ca pañca mahābhūtāni pṛthivī vāyurākāśa āpo jyotīṃṣītyetānīmāni ca kṣudramiśrāṇīva / bījānītarāṇi cetarāṇi cāṇḍajāni ca jārujāni ca svedajāni codbhijjāni cāśvā gāvaḥ puruṣā hastino yatkiñcedaṃ prāṇi jaṅgamaṃ ca patatri ca yacca sthāvaraṃ sarvaṃ tatprañānetraṃ prajñāne pratiṣṭhitaṃ prañānetro lokaḥ prañā pratiṣṭhā prajñānaṃ brahma //*

They concluded that the soul of the creature, which is pure consciousness, enlightened and an embodiment of the supreme entity called Brahma, is the Lord of all creation. It is Brahmā, it is Indra (Canto 1, section 3, verse no. 14) and it is Prajāpati, the Lord of all the subjects of the creation. That supreme Soul is manifested/revealed in myriad forms as the various Gods, all the elements such as the earth, the water, the fire, the wind and the space, all the creatures such as those born out of a seed (e.g. plants), those born out of an egg (e.g. birds), those born from an embryo (e.g. mammals), those born out of sweat/perspiration on the skin (e.g. bacteria) and those born out of the soil/earth (e.g. worms) as well as those creatures which fall under the category of horses, cows, elephants and humans. In short, the entire animate as well as the inanimate creation is established in that supreme Soul known as Brahma.

This Brahma is pure consciousness personified; he is enlightened and an embodiment of all knowledge; he is the basic foundation of all creation; he is the cause as well as the ultimate destiny where the entire cosmos

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will dissolve in the end. He is the one who bestows strength, vitality, energy and powers to Indra and others. In brief, that supreme conscious factor of the cosmos is called Brahma (3).

**स एतेन प्रज्ञेनात्मनास्माल्लोकादुत्क्रम्यामुष्मिन् स्वर्गे लोके सर्वान्कामानाप्त्वामृतः समभवत् समभवत्।। इत्योम्।। 4।।**

।। इति पञ्चमः खण्डः।। उपनिषत्सु तृतीयोऽध्यायः।।

*sa etena prajñenātmanāsmāllokādutkramyāmuṣmin svarge loke sarvān-kāmānāptvāmṛtaḥ samabhavat samabhavat // ityom //*

*// iti pañcamaḥ khaṇḍaḥ // upaniṣatsu tṛtīyo'dhyāyaḥ //*

That erudite, wise and enlightened sage Vāmadeva as well as others like him who are able to realise and understand the true nature of the supreme Brahma as described herein before in this Upaniṣad, are freed from the fetters shackling them to ignorance. They are liberated from this delusionary and artificial world of illusions, and at the end, they leave their mortal coils (gross body) and rise up to the divine abode of the Lord himself. There they obtain all contentedness that they had ever hoped for, and ultimately accomplish that supreme state of being one with the supreme Brahma, a state which gives them immortality, eternity and bliss. Amen ! (4).

## शान्तिपाठ
## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*Oṃ śāntiḥ! śāntiḥ!! śāntiḥ!!!*

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'It's good to be just, happy; it's a little better to know that you're happy. But to understand that you're happy, and to know why and how and still be happy; be happy in the being and the knowing— well, that is beyond happiness; that is pure bliss'. —Henry Miller

* * *

The concepts of this upaniṣad regarding the genesis of creation has an uncanny, resemblance to the 'Book of Genesis'in the Holy Bible. The relevant portion in the 'Book of Genesis' are quoted below :—

[1] In the beginning God created the heavens and the earth. The earth was without form and void, and darkness was on the face of the deep. And the spirit of God (Brahma) was hovering over the face of waters. Then God said, 'let there be light', and there was light—it was good, and God divided the light from darkness. He called the light Day and the darkness Night. Then God said, 'let there be a firmament (sky) in the midst of the waters, and let it divide waters from the waters' (1-6). And God called the firmament Heaven (8). And the God called the dry land earth and the gathering together of waters He called seas (10). Then God said, 'let the earth bring forth grass, the herb that yields seed and the fruit tree that yields fruit whose seed is in itself, on the earth'. And the earth brought forth grass, the herb that yields seed and the tree that yields fruit (11-12). Then God said, 'and let them be for signs and seasons, and for days and years (13), and let them be for lights ... of the heavens give light on the earth' (14). He made the stars also (16). Then God said, 'Let the waters abound with an abundance of living creatures and everything that moves' (21). And God blessed them, 'be fruitful and multiply ...' (22). Then God said, 'let the earth bring forth ... cattle and creeping thing and beast, each according to its kind' (24). Then God said, 'let us make man in our image, according to our likeness. Let them have dominion over the fish of the sea, over the birds of the air, over the cattle, over all the earth and every creeping thing' (26). So, male and female, He created them (27). Then God blessed them, 'Be fruitful and multiply. Fill the earth, have dominion ... over everything on earth' (28). [2] Thus the heavens and the earth, and all the host of them, were finished (1).

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# कौषीतकिब्राह्मणोपनिषद्

# Kauṣītaki-Brāhmaṇopaniṣad

This Upaniṣad is part of the Ṛg Veda's Kauṣītaki Brāhmaṇa. It has 4 Cantos.

The 1st Canto describes the conversation between Gautama (Uddālaka) and Citra (the grand son of sage Garga) highlighting the rewards of offering oblations in the sacrificial fire, the path taken by the soul to reach the abode of Brahmā (the creator) upon death, its welcome there, its meeting with Brahmā and the seeker's becoming one with him after receiving his glory. The Canto describes the general ambiance of Brahmā's abode and the places falling en-route to it.

The 2nf Canto highlights the worship of the Ātmā as a manifestation of the supreme and transcendental Brahma, spiritualism, the different types of formal worships, and the best way to attain Mokṣa (liberation, deliverance, emancipation and salvation).

Canto 3 describes the conversation between Indra and Pratardana. The description of Prāṇa (the vital wind forces of life; breath) as an embodiment of enlightenment and pure consciousness is the highlight of this Canto.

Canto 4 describes the conversation between Ajātaśatru, the king of Kāśī (Vārāṇasī) and the exalted sage Garga. This Canto highlights the presence of the same super-conscious element in all the entities of existence, such as the sun, the moon, the lightening, the cloud, the sky, the wind, the water, the fire, the mirror, the echo etc. as well as in the Ātmā of the individual creature. The essential nature of the Ātmā and the rewards of enlightenment are narrated here.



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# 2

# कौषीतकिब्राह्मणोपनिषद्

# Kauṣītaki-Brāhmaṇopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāramavatu / avatu māmavatu vaktāramavatu vaktāram /*

*Oṃ śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

## Canto 1

चित्रो ह वै गार्ग्यायणिर्यक्ष्यमाण आरुणिं वव्रे स ह पुत्रं श्वेतकेतुं प्रजिघाय याजयेति। तं हासीनं पप्रच्छ गौतमस्य पुत्रास्ते संवृतं लोके यस्मिन्माधास्यस्यन्यमहो बद्ध्वा तस्य मा लोके धास्यसीति स होवाच नाहमेतद्वेद हन्ताचार्यं पृच्छानीति स ह पितरमासाद्य पप्रच्छेतीति मा प्राक्षीत्कथं प्रतिब्रवाणीति। स होवाचाहमप्येतन्न वेद सदस्येव वयं स्वाध्यायमधीत्य हरामहे यन्नः परे ददत्येह्युभौ गमिष्याव इति।। स ह समित्पाणिश्चित्रं गार्ग्यायणिं प्रतिचक्रम उपायानीति तं होवाच ब्रह्मार्होऽसि गौतम यो मामुपागा एहि त्वा ज्ञपयिष्यामीति।।

*citro ha vai gārgyāyaṇiryakṣamāṇa āruṇiṃ vavre sa ha putraṃ śvetaketuṃ prajighāya yājayeti / taṃ hāsīnaṃ papraccha gautamasya putrāste saṃvṛtaṃ*

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*loke yasminmādhāsyasyanyamaho baddhvā tasya loke dhāsyasīti sa hovāca nāhametadveda hantācāryaṃ pṛcchānīti sa ha pitaramāsādya papracchetīti mā prākṣītkathaṃ pratibravāṇīti sa hovācāhamapyetanna veda sadasyeva vayaṃ svādhyāyamadhītya harāmahe yannaḥ pare dadatyehyubhau gamiṣyāva iti // sa ha samitpāṇiścitraṃ gārgyāyaṇiṃ praticakrama upāyānīti taṃ hovāca brahmārho'si gautama yo māmupāgā ehi tvā jñapayiṣyāmīti //*

Citra, the grandson of sage Garga, decided to perform a fire sacrifice and invited the great sage Uddālaka, the son of Āruṇi, to preside over as the chief priest called 'Ṛtvik'. But instead of going himself, Uddālaka sent his son Śvetaketu to perform the fire sacrifice as the chief priest. Śvetaketu came on the instructions of his father to the venue of the sacrifice and seated himself on a high seat designated for a chief priest.

Seeing him thus seated, Citra asked, 'Oh son of Gautama! Is there any place in this world which is protected or covered (i.e. masked, concealed or hidden) by a veil or covering where you wish to take me, or is there any unique habitat which has no covering whatsoever where you wish to establish me (as a reward of performing this fire sacrifice)?'

Śvetaketu replied, 'Oh Lord! I do not know. My father is an exalted and erudite 'Ācārya' (a wise and learned teacher, a priest and a preceptor). Hence, I shall go and ask him the answer to your question'. Saying this, Śvetaketu went back to his father Uddālaka and said, 'Father, Citra has asked me such and such question; how should I answer him?'

Uddālaka replied, 'Oh son! I do not know the answer to the question myself. Both of us shall go to the venue where Citra is doing the fire sacrifice, study and research the answer to the question thoroughly and thoughtfully, and thereby acquire the knowledge pertaining to this question. When other people can give us knowledge and wealth, surely then, Citra will also give it to us'.

Having decided thus, the famous sage Āruṇi took 'Samidhā' (a fuel used in fire sacrifices; here referring to a token gift taken by a disciple to his teacher when the former approaches the latter with some query) in his hand and went to Citra most humbly and with an inquisitive mind. He said to Citra, 'I have come to you seeking knowledge'. Citra said, 'Oh Gautama! You are the most revered amongst the Brāhmaṇas and are eligible to acquire and receive 'Brahma Vidyā' (the spiritual knowledge pertaining to Brahma) because you have no sense of false ego or pride of

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your high birth and stature while coming to a humble man like me for the purpose of acquiring knowledge. Hence, come, I shall surely acquaint you with a clear understanding of this question which I had previously asked your son' (1).

स होवाच ये वै के चास्माल्लोकात्प्रयन्ति चन्द्रमसमेव ते सर्वे गच्छन्ति तेषां प्राणैः पूर्वपक्ष आप्यायतेऽथापरपक्षे न प्रजनयत्येतद्वै स्वर्गस्य लोकस्य द्वारं यश्चन्द्रमास्तं यत्प्रत्याह तमतिसृजते य एनं प्रत्याह तमिह वृष्टिर्भूत्वा वर्षति स इह कीटो वा पतङ्गो वा शकुनिर्वा शार्दूलो वा सिंहो वा मत्स्यो वा परश्वा वा पुरुषो वान्यो वैतेषु स्थानेषु प्रत्याजायते यथाकर्म यथाविद्यं तमागतं पृच्छति कोऽसीति तं प्रतिब्रूयाद्विचक्षणादृतवो रेत आभृतं पञ्चदशात्प्रसूतात्पित्र्यावतस्तन्मा पुंसि कर्तर्येरयध्वं पुंसा कर्त्रा मातरि मा सिषिक्तः स जायमान उपजायमानो द्वादश त्रयोदश उपमासो द्वादशत्रयोदशेन पित्रा संतद्विदेहं प्रतितद्विदेहं तन्म ऋतवो मर्त्यव आरभध्वं तेन सत्येन तपसर्तुरस्म्यार्तवोऽस्मि कोऽसि त्वमस्मीति तमतिसृजते।। 2।।

*sa hovāca ye vai ke cāsmāllokātprayanti candramasameva te sarve gacchanti teṣāṃ prāṇaiḥ pūrvapakṣa āpyāyate'thāparapakṣe na prajanayatyetadvai svargasya lokasya dvāraṃ yaścandramāstaṃ yatpratyāha tamatisṛjate ya enaṃ pratyāha tamiha vṛṣṭirbhūtvā varṣati sa iha kīṭo vā pataṅgo vā śakunirvā śārdūlo vā siṃho vā matsyo vā paraśvā vā puruṣo vānyo vaiteṣu sthāneṣu pratyājāyate yathākarmaṃ yathāvidyaṃ tamāgataṃ pṛcchati ko'sīti taṃ pratibrūyādvicakṣaṇādṛtavo reta ābhṛtaṃ pañcadaśātprasūtātpitryā-vatastanmā puṃsi kartaryerayadhvaṃ puṃsā kartrā mātari mā siṣiktaḥ sa jāyamāna upajāyamāno dvādaśa trayodaśa upamāso dvādaśatrayodaśena pitrā santadvidehaṃ pratitadvidehaṃ tanma ṛtavo martyava ārabhadhvaṃ tena satyena tapasarturasmyārtavo'smi ko'si tvamasmīti tamatisṛjate //*

Citra said, 'Oh Brāhmaṇa! Anyone who does good deeds such as the performance of the fire sacrifice, go to the heavens, which is also called the Moon's abode, at the time of his departure from this world (at the time of his death). The bright half of the moon gives him pleasure, but the dark half does not satisfy him. So, during the latter period, he moves further ahead.

The Moon is regarded as the 'door' or entrance to the heaven. Those who have accumulated spiritual treasures become eligible for a higher and a better place than the Moon's place—viz, the 'Brahma-Loka' or the abode of Brahmā (the creator), which is the senior heaven. Such persons find a dwelling there. But those who are contented with the enjoyments offered by the junior heaven in the form of the Moon's abode (Candra Loka), then once their accumulated good deeds are exhausted, they are

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transformed into rain by the Gods and are made to fall back on the earth as rain drops.

Thus, the creature which has come back to earth as rain, takes birth here and there as insects, worms, birds, lions, tigers, fish, snakes, scorpions, humans and any other form depending upon the combined effects of all its unfulfilled desires in its previous life as well as the effect of the deeds done by it in those lives.

Hence, an erudite teacher should ask the disciple who has come to him for education, 'Oh disciple, oh son, who are you?' The disciple should answer, 'Oh Lord! I have come down from the Moon which is characterised with an ever-changing form called its sixteen 'Kalās' (the word 'Kalā' in Hindi and Sanskrit refers to the various phases of the moon; it also means the various shapes, sizes and contours of the Moon during its 30-day cycle), is the cause of the division of the month into the bright and the dark lunar fortnights, is the subject of respect and honour, is an abode for ancestors, and is able to provide all types of comforts and pleasures. Coming out from the Moon's abode in the heaven, I had entered the father as his vital energy in the form of his semen which represents the primordial fluid responsible for creation. Inspired and activated by the Gods, I was transplanted from the man into a woman's womb. I stayed there for a period of 12-13 'Ārṣamāsa'[1] and then took birth. I request you to bless me for a long life so that I can have sufficient time to acquire knowledge about the supreme Brahma and consequentially receive the essential and ultimate truth which is akin to the elixir of eternity and bliss (called the Amṛta Tattva). I am a mortal being; hence I make this request to you for a long life because I have been born out of a sperm floating in the gross fluid called the semen. This is my second birth. If this is not the case, then please tell me who I really am?'

When the unsure and perplexed disciple makes this humble submission, an erudite and enlightened teacher gives that fearful and confused disciple the truthful knowledge of Brahma so that he is able to cross over this ocean-like delusionary, entrapping, horrifying, mundane and mortal world and become free from all the shackles that tie him to it (2).

[Note :—(1) The period of birth is calculated as follows :—
1 Ārṣamāsa = 23 days (an Ārṣamāsa is a period of time equivalent to 1 month as defined by Vedic sages.

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Hence, 12 'Ārṣamāsa' = 12 x 23 = 276 days
Since modern 1 month = 30 days.
Therefore, 276 days = 276/30 = 9 months 2 days (9.2)
Similarly, 13 Ārṣamāsa = 13 x 23 = 299/30 = 9 months 10 days (9.96)
Hence, the total period when the creature remains in the womb of the mother = from 9 months 2 days till a little less then 10 months.]

**स एतं देवयानं पन्थानमासाद्याग्निलोकमागच्छति स वायुलोकं स वरुणलोकं स आदित्यलोकं स इन्द्रलोकं स प्रजापतिलोकं स ब्रह्मलोकं तस्य ह वा एतस्य ब्रह्मलोकस्यारोहृदो मुहूर्ता येष्टिहा विरजा नदी तिल्यो वृक्षः सायुज्यं संस्थानमपराजितमायतनमिन्द्रप्रजापती द्वारगोपौ विभुं प्रमितं विचक्षणा सन्ध्यमितौजाः पर्यङ्कः प्रिया च मानसी प्रतिरूपा च चाक्षुषी पुष्पाण्यादायावयतौ वै च जगत्यम्बाश्चाम्बावयवाश्चाप्सरसोऽम्बया नद्यस्तमित्थंविदा गच्छति तं ब्रह्माहाभिधावत मम यशसा विरजां वाऽयं नदीं प्रापन्नवानयं जिगीष्यतीति।। 3 ।।**

*sa etaṃ devayānaṃ panthānamāsādyāgnilokamāgacchati sa vāyulokaṃ sa varuṇalokaṃ sa ādityalokaṃ sa indralokaṃ sa prajāpatilokaṃ sa brahmalokaṃ tasya ha vā etasya brahmalokasyārohrado muhūrtā yeṣṭihā virajā nadī tilyo vṛkṣaḥ sāyujyaṃ saṃsthānamaparājitamāyatanamindraprajāpatī dvāragopau vibhuṃ pramitaṃ vicakṣaṇā sandhyamitaujāḥ paryaṅkaḥ priyā ca mānasī pratirūpā ca cākṣuṣī puṣpāṇyādāyāvayatau vai ca jagatyambāścāmbā-vayavāścāpsaraso'mbayā nadyastamitthaṃvidā gacchati taṃ brahmāhābhidhāvata mama yaśasā virajāṃ vā'yaṃ nadīṃ prāpannavānayaṃ jigīṣyatīti //*

Upon death, that worshipper of the supreme Brahma enters heaven through the previously mentioned path (i.e. he passes through the 1st level manned by the Moon God) and then enters the abode of Agni (the Fire God). Then he goes further ahead to the abode of Vāyu (the Wind God), then onwards to the abode of the Sun God, then to the abode of Varuṇa (the Water God), then to the abode of Indra (the king of Gods), then further ahead to the abode of Prajāpati (the guardian of the subjects of the creation) and finally he reaches the abode of Brahmā (the creator).

On the path leading to the abode of Brahmā, there is first a famous water body called 'Ara'. [It has been constructed by such enemies as 'Kāma'—desires, passions etc, 'Krodha'—anger, wrath, vengeance etc. 'Lobha'—greed, yearnings, rapacity etc.] After that comes the place of the God called 'Muhūrtābhimānī' alias 'Iṣṭihā'. [The word 'Iṣṭihā' means anyone who creates an obstacle in the path of success in accomplishing any desired objective. The word 'Muhūrta' means a period of 48 minutes,

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but here meaning 'even for a short time', while the word 'Abhimāna' means ego, pride, arrogance, hypocrisy and haughtiness. Hence, this place is presided over by the patron Gods of Kāma, Krodha, Lobha and Abhimāna as described above. These qualities have been personified in the form of their patron Gods, as it were. They symbolise the chief obstacles that come in the way of a creature seeking enlightenment, emancipation and salvation, and they prevent it from attaining the supreme Brahma.]

After that hurdle is passed, there comes a river called 'Virajā', the mere sight of which eliminates old age and its attendant decrepit and weak body. Further ahead is a tree called 'Ilya'. [It derives it name from the word 'Ilā' meaning earth.]

Further on is a magnificent and enchanting city inhabited by various Gods. It has numerous gardens, ponds, wells, lakes, rivers etc. This city has the river 'Virajā' on one side and a crescent-shaped boundary wall on the opposite side. Beyond that is the huge temple-complex where Lord Brahmā (the creator) resides. It is famed by the name of 'Aparājita' (meaning unconquerable). It is as splendorous and radiant as the sun and is invincible. Indra and Prajāpati guard its entrance. Indra is represented by the visible cloud and the invisible wind while Prajāpati is represented by the visible fire sacrifice and the invisible sky.

In that city, there is a pavilion called 'Vibhūpramita'. In its middle (center) is a dais called 'Vicakṣaṇā' which has a magnificent throne called 'Amitaujas'. This throne is symbolic of the vital 'Prāṇa' (i.e. the life-giving vital wind forces of the creature) which has matchless strength and stupendous potential.

The mental tendencies and inherent inclinations of a creature have their origin in the mind. They are symbolically the consort of Brahmā because these characteristics give natural pleasure to the mind, and the mind is where the wise patriarch of creation, Brahmā, has his symbolic presence or abode. Her ornaments are compatible to her form. Her image is famous as 'Cākṣusī'. It has very powerful eyes of insight. [A man naturally loves his wife, who in this case are the various tendencies of the mind. A man tries to please his mind because he cannot afford or doesn't wish to annoy this metaphoric wife. The mental tendencies are a metaphor for the wife of the creature whom he wishes to please at any cost. But Brahmā, who is the Lord of these tendencies and represents erudition and wisdom, keeps

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a strict vigil on the activities of his various consorts. That is, wisdom helps the man to keep the wayward activities of the mind under check.]

This whole world is populated by four types of creatures—those born from an embryo in a mother's womb, those born from an egg outside the mother's womb, those born from sweat on the surface of the skin, and those born from the earth (e.g. a human, a bird, germs and lice, and earthworms respectively). This whole creation—animate as well as inanimate—is like the various flowers in the garden of Brahmā as well as his two-piece cloth—one worn on the upper half of the body and the other on the lower half. The ladies of that place are called either 'Ambā' (अम्बा—literally, mother) who have symbolically given birth to this world, or 'Ambāvayavi' (literally, 'the mother without a veil') as they symbolise the balanced mind-intellect complex and the Vedas which have removed the veil of ignorance from this world by their pristine, illuminating and profound knowledge.

Besides them, there are rivers called 'Ambayā' flowing there. [The word means 'to flow in the direction of the supreme Brahma; to see and focus one's attention on the supreme Brahma without wavering and getting distracted.]

Any person who recognises the existence of such a divine abode of Brahmā is able to reach it instead of being led astray into pseudo abodes which look like Brahmā 's abode but they aren't.

When an angel brings an erudite person (i.e. the soul of the seeker) seeking to reach the abode of Brahmā to 'Brahma loka' from the Sun's abode, Brahmā orders his assistants and attendant ladies—'Rush forward and welcome that person with due respect and in consonant with my dignity, glory and stature. Verily I say to you, this person has come near the river 'Virajā' by doing proper worship and by following the path prescribed by the scriptures. Hence, surely he will not be subjected to the degenerating and de-capacitating effects of old age' (3).

[Note :—(i) At the time of creation, Brahmā had created three worlds—the first world was Bhūḥ meaning the earth, the second was Bhuvaḥ meaning the sky between the earth and the sun, and Svaḥ meaning the deep space beyond the solar system which is generally regarded as the abode of Gods. (ii) The mystical rivers and water bodies, trees, divine cities of gold, gardens etc. as described here have a parallel in the holy Bible, Old Testament, Book of Genesis, 2/8-14). 'The Lord God planted a



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garden (2/8) ... made every tree grow that is pleasant to the sight and good for food (2/9). Now a river went out of Eden ... and parted and it became four river heads (2/10). The name of the first is Pishon (2/11), the name of the second is Ghion (2/12), the name of third river is Hiddekel (2/13), and the fourth river is Euphrates (2/14) ... the whole land of gold (2/11). Bdellium and the Onyx stone are there (2/12).]

**तं पञ्चशतान्यप्सरसां प्रतिधावन्ति शतं मालाहस्ताः शतमाञ्जनहस्ताः शतं चूर्णहस्ताः शतं वासोहस्ताः शतं कणाहस्तास्तं ब्रह्मालंकारेणालंकुर्वन्ति स ब्रह्मालंकारेणालंकृतो ब्रह्म विद्वान् ब्रह्मैवाभिप्रैति स आगच्छत्यारं ह्रदं तन्मनसात्येति। तमृत्वा संप्रतिविदो मज्जन्ति स आगच्छति मुहूर्तान्येष्टिहांस्ते-ऽस्मादपद्रवन्ति स आगच्छति विरजां नदीं तां मनसैवात्येति तत्सुकृतदुष्कृते धूनुते। तस्य प्रिया ज्ञातयः सुकृतमुपयन्त्यप्रिया दुष्कृतं तद्यथा रथेन धावयन्रथचक्रे पर्यवेक्षत एवमहोरात्रे पर्यवेक्षत एवं सुकृतदुष्कृते सर्वाणि च द्वन्द्वानि स एष विसुकृतो विदुष्कृतो ब्रह्म विद्वान्ब्रह्मैवाभिप्रैति।। 4।।**

*taṃ pañcaśatānyapsarasāṃ pratidhāvanti śataṃ mālāhastāḥ śatamāñjana-hastāḥ śataṃ cūrṇahastāḥ śataṃ vāsohastāḥ śataṃ kaṇāhastāstaṃ brahmālaṅkāreṇālaṅkurvanti sa brahmālaṅkāreṇālaṅkṛto brahma vidvān brahmaivābhipraiti sa āgacchatyāraṃ hṛdaṃ tanmanasātyeti / tamṛtvā saṃprativido majjanti sa āgacchati muhūrtānyeṣṭihāṃste'smādapadravanti sa āgacchati virajāṃ nadīṃ tāṃ manasaivātyeti tatsukṛtaduṣkṛte dhūnute / tasya priyā jñātayaḥ sukṛtamupayantyapriyā duṣkṛtaṃ tadyathā rathena dhāvayanrathacakre paryavekṣata evamahorātre paryavekṣata evaṃ sukṛtaduṣkṛte sarvāṇi ca dvandvāni sa eṣa visukṛto viduṣkṛto brahma vidvānbrahmaivābhipraiti //*

On the orders of Brahmā , five hundred Apsarās (celestial damsels) go to formally welcome the spiritual visitor. Among them, a hundred ladies carry auspicious powders of saffron, turmeric, red-powder called 'Roli' etc. in their hands, another hundred carry magnificent clothes, robes and ornaments, another hundred ladies carry fruits and other valuable gifts, another group of hundred ladies carry pleasant decorative paraphernalia to decorate the body of the visitor, and another group of hundred ladies carry various garlands to welcome him. The wise person who has come to the abode of Brahmā is fully decorated and adorned by all the above decorative paraphernalia suitable for an exalted abode of Brahmā, and he consequentially becomes apparently like him, i.e. he resembles a divine being qualified to reside in the Brahma-Loka.

Thereafter, the wise soul reaches the banks of the lake called 'Ara' and crosses it by merely making a firm resolve to do so. On the contrary,

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those who are stupid and ignorant, fall into it and are drowned. Thereafter that erudite and wise soul who is aware of the truthful knowledge pertaining to Brahma (hence called Brahma-Jñānī) arrives at the place of the Gods called 'Muhūrttābhimānī' Iṣṭihā' who are known to create hurdles in the progress of the spiritual pilgrim by creating such profound emotional obstacles such as ego, haughtiness, pride, arrogance, passions, anger, greed etc. (see verse no. 3 above) in his spiritual journey towards the abode of Brahmā, and ultimately to Brahma. But these Gods run away as soon as they see the wise soul who has come seeking Brahma (because they are unable to create hurdles in his way simply because he is too wise, adroit, erudite and enlightened enough to be misled and trapped by their maverick tricks and imposterings).

After that, the spiritual pilgrim comes to the river called 'Virajā' and cross it easily by a firm resolve to do so. At that river, he abandons all his sins as well as noble deeds. The good deeds that he leaves behind at the river benefit his kith and kin who are dear and favourably inclined towards him, while his evil deeds and sins have to be accepted by his opponents, enemies and those who keep ill-will and envy towards him. For an illustration, the example of a moving carriage is cited here—even as a person riding a carriage observes the turning of the wheels of the carriage as they rapidly come in contact with the earth and move away from it, but he is not concerned with the turning of those wheels. Instead of it, he is more concerned with the moving of the carriage forward towards its destination. Similarly, the erudite and enlightened seeker who is well-versed in the truthful knowledge pertaining to the absolute reality called Brahma, observes the days and nights, the good and the bad, all types of tugs and pulls, every perplexity and confusion pertaining to this mundane worldly existence, but does not get involved or engrossed in them; he is not at all affected by the world. He simply remains neutral, detached and dispassionate to this world, and is like a witness to all that is happening around him. That is why he is free from either the good or the bad effects of any actions taken or deeds done by him in this world, and by extension, the action and deeds themselves.

Consequentially, this basic awareness and realization makes the spiritual seeker eligible to attain the abode of Brahmā and ultimately Brahma himself (because in due course of time, all his accumulated deeds and actions and their effects wear off, he accumulates none afresh, and

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ultimately he is completely unburdened from the baggage of his deeds, actions and their results. He cleanses his slate, as it were, and prepares himself to accept the supreme knowledge which is synonymous with the supreme, transcendental Brahma. All his spiritual hurdles are removed, he is welcomed by Brahmā himself, and he attains emancipation and salvation) (4).

**स आगच्छति तील्यं वृक्षं तं ब्रह्मगन्धः प्रविशति स आगच्छति सायुज्यं संस्थानं तं ब्रह्म स प्रविशति स आगच्छत्यपराजितमायतनं तं ब्रह्मतेजः प्रविशति स आगच्छतीन्द्रप्रजापती द्वारगोपौ तावस्मादपद्रवतः स आगच्छति विभुप्रमितं तं ब्रह्मयशः तेजः प्रविशति स आगच्छति विचक्षणामासन्दीं बृहद्रथन्तरे सामनी पूर्वौ पादौ ध्यैत नौधसे चापरौ पादौ वैरूपवैराजे शाक्वररैवते तिरश्ची सा प्रज्ञा प्रज्ञया हि विपश्यति स आगच्छत्यमितौजसं पर्यङ्कं स प्राणस्तस्य भूतं च भविष्यच्च पूर्वौ पादौ श्रीश्चेरा चापरौ बृहद्रथन्तरे अनूच्ये भद्रयज्ञायज्ञीये शीर्षण्यमृतश्च सामानि च प्राचीनातानं यजूंषि तिरश्चीनानि सोमांशव उपस्तरणमुद्गीथ उपश्रीः श्रीरुपबर्हणं तस्मिन्ब्रह्मास्ते तमित्थंवित्पादेनैवाग्र आरोहति तं ब्रह्माह कोऽसीति तं प्रतिब्रूयात्।। 5।।**

*sa āgacchati tīlyaṃ vṛkṣaṃ taṃ brahmagandhaḥ praviśati sa āgacchati sāyujyaṃ saṃsthānaṃ taṃ brahma sa praviśati āgacchatyaparājita-māyatanaṃ taṃ brahmatejaḥ praviśati sa āgacchatīndraprajāpatī dvāragopau tāvasmādapadravataḥ sa āgacchati vibhupramitaṃ taṃ brahmayaśaḥ/ atejaḥ praviśati sa āgacchati vicakṣaṇāmāsandīṃ bṛhadrathantare sāmanī pūrvau pādau dhyaita naudhase cāparau pādau vairūpavairāje śākvararaivate tiraścī sā prajñā prajñayā hi vipaśyati sa āgacchatya-mitaujasaṃ paryaṅkaṃ sa prāṇastasya bhūtaṃ ca bhaviṣyacca pūrvau pādau śrīścerā cāparau bṛhadrathantare anūcye bhadrayajñāyajñīye śīrṣaṇyamṛtaśca sāmāni ca prācīnātānaṃ yajūṃṣi tiraścīnāni somāṃśava upastaraṇamudgītha upaśrīḥ śrīrupabarhaṇaṃ tasminbrahmāste tamitthaṃvitpādenaivāgra ārohati taṃ brahmāha ko'sīti taṃ pratibrūyāt //*

Then that spiritual seeker comes to the tree called 'Ilya' where the divine fragrance of the Brahmā's loka enters his nostrils. After that, the seeker comes near the city named 'Sālajya' where his tongue tastes the most divine nectar called 'Brahma-Rasa' which he hadn't experienced or tasted ever before. Thence he moves ahead to come to the residence of Brahmā himself. This residence is called 'Aparājita' where the Brahmā's 'Teja' (divine energy, radiance, effulgence) enters his body. Then as he nears the entrance to that abode, he meets the two gatekeepers, Indra and Prajāpati. The latter moves aside and gives the spiritual seeker a right of way. Than he comes to the pavilion named 'Vibhu-Pramita' where

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the glory and majesty of Brahmā enters his inner-self. Gradually the seeker nears the dais named 'Vicakṣaṇa'. The two front legs of this dais are called 'Vṛhat' and 'Rathantara' respectively which are symbolic of the various 'Sāmas' (meaning the Vedic hymns sung or chanted during ancient times). The two hind legs of the dais are called 'Śveta' and 'Naudhasa' . The two sides—the back and the front—are made up of the two 'Sāmas' called 'Vairupa' and 'Vairāja', while the left and the right sides are represented by two other 'Sāmas' called 'Śakvara' and 'Raivat' respectively. Together these 8 'Sāmas' and the dais endow the wise spiritual seeker with a special divine vision.

After that, he comes near a throne called 'Amitaujasa' (meaning 'immensely glorious, majestic, radiant and splendorous') placed on that dais. It is an embodiment or personification of the various life forces themselves. This throne has the following parts—the past and the future are its two front legs, 'Śrī Devī and Bhū Devī' are its two hind legs, the two broad planks called 'Anucya' on its northern and southern sides are the two 'Sāmas' called 'Bṛhat' and 'Rathantara' respectively, while the two smaller planks on its eastern and western sides on which the head and the legs are rested while reclining on the throne are the two 'Sāmas' called 'Yajñā-Yajñīya' respectively. The two broad planks lying across the east-west axis (i.e. from the left to the right) are symbolic of the Ṛg and Sāma Vedas, while the zig-zag planks in the north and the south directions (i.e. the top and below) represent the two parts of the Yajur Veda (i.e. the Śukla and the Kṛṣṇa Yajur Vedas). Its soft, cushioned mattress symbolises the soft, comforting and cool rays of the moonlight. The white sheet spread on it represents 'Udgītha' (the word has three meanings—viz (i) The clear revelation of the subtle Prāṇa or vital wind sustatining life, (ii) The hymns of the Sāma Veda, (iii) The word OM representing Praṇava or Brahma. Here the word means 'the hymns of the Sāma Veda and OM'). Lakṣmī (the Goddess of wealth and prosperity) is present on it in the form of a pillow. Brahmā (the creator) is seated on this glorious, majestic and divine throne. The wise, erudite and enlightened spiritual seeker who is well-versed in the knowledge of Brahma and who has crossed all the various milestones narrated above to reach Brahmā, steps onto this throne and is seated beside him.

Thereafter, Brahmā asks that seeker the following question—'who are you?' This question should be answered by the spiritual seeker as follows—(5)

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ऋतुरस्म्यार्तवोऽस्म्याकाशाद्योनेः संभूतो भार्यायै रेतः संवत्सरस्य तेजोभूतस्य भूतस्यात्मभूतस्य त्वमात्मासि यस्त्वमसि सोऽहमस्मीति तमाह कोऽहमस्मीति सत्यमिति ब्रूयात्किं यद्यत्सत्यमिति यदन्यद्देवेभ्यश्च प्राणेभ्यश्च तत्सदथ यद्देवाश्च प्राणाश्च तद्यं तदेतया वाचाभिव्याह्रियते सत्यमित्येतावदिदं सर्वमिदं सर्वमसीत्येवैनं तदाह तदेतच्छ्लोकेनाप्युक्तम्।। 6 ।। यजूदरः सामशिरा असावृङ्मूर्तिरव्ययः। स ब्रह्मेति हि विज्ञेय ऋषिर्ब्रह्ममयो महानिति। तमाह केन पौंस्नानि नामान्याप्नोतीति प्राणेनेति ब्रूयात् केन स्त्रीनामानीति वाचेति केन नपुंसकनामानीति मनसेति केन गन्धानिति घ्राणेनेति ब्रूयात् केन रूपाणीति चक्षुषेति केन शब्दानिति श्रोत्रेणेति केनान्नरसानिति जिह्वयेति केन कर्माणीति हस्ताभ्यामिति केन सुखदुःखे इति शरीरेणेति केनानन्दं रतिं प्रजातिमित्युपस्थेनेति केनेत्या इति पादाभ्यामिति केन धियो विज्ञातव्यं कामानिति प्रज्ञयेति प्रब्रूयात्तमाहापो वै खलु मे ह्यसावयं ते लोक इति सा या ब्रह्मणि चितिर्या व्यष्टिस्तां चितिं जयति तां व्यष्टिं व्यश्नुते य एवं वेद य एवं वेद।। 7 ।।

।। प्रथमोऽध्यायः।।

*ṛturasmyārtavo'smyākāśādyoneḥ saṃbhūto bhāryāyai retaḥ saṃvatsarasya tejobhūtasya bhūtasyātmabhūtasya tvamātmāsi yastvamasi so'hamasmīti tamāha ko'hamasmīti satyamiti brūyātkiṃ tadyatsatyamiti yadanyaddevebhyaśca prāṇebhyaśca tatsadatha yaddevāśca prāṇāśca tadyaṃ tadetayā vācābhivyāhriyate satyamityetāvadidaṃ sarvamidaṃ sarvamasītyevainaṃ tadāha tadetacchlokenāpyuktam // yajūdaraḥ sāmàśirā asāvṛṅmūrtiravyayaḥ / sa brahmeti hi vijñeya ṛṣirbrahmamayo mahāniti / tamāha kena pauṃsnāni nāmānyāpnotīti prāṇeneti brūyāt kena strīnāmānīti vāceti kena napuṃsakanāmānīti manaseti kena gandhāniti ghrāṇeneti brūyāt kena rūpāṇīti cakṣuṣeti kena śabdāniti śrotreṇeti kenānnarasāniti jihvayeti kena karmāṇīti hastābhyāmiti kena sukhaduḥkhe iti śarīreṇeti kenānandaṃ ratiṃ prajāpatimityupastheneti kenetyā iti pādābhyāmiti kena dhiyo vijñātavyaṃ kāmāniti prajñayeti prabrūyāttamāhāpo vai khalu me hyasāvayaṃ te loka iti sā yā brahmaṇi citiryā vyaṣṭistāṃ citiṃ jayati tāṃ vyaṣṭiṃ vyaśnute ya evaṃ veda ya evaṃ veda //*

*// prathamo'dhyāyaḥ //*

'I am a personification or an image of Spring and other seasons. I have been born from the formless, attributeless and fathomless sky as well as from the supreme essence which is self-illuminated, energetic, supreme and transcendental Soul. I am the divine glory, magnificent energy and stupendous potential called 'Teja' of the elementary elements which constitute the basic ingredients of existence. These elementary elements called the 'Bhūtas' are the sky, wind, fire, water and earth. I am the pure,

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conscious Ātmā (soul, spirit). You too are the Ātmā. Hence, I am what you are (i.e. there is no difference between you and me)'.

When the spiritual seeker who has got the supreme knowledge of Brahma has answered Brahmā as above, the latter asks him again, 'Who am I?' The wise seeker should give this answer, 'You are the Truth'. Brahmā asks, 'What is that Truth?' The wise seeker should give this answer, 'That which is different from all the Gods and transcends them, that which is the 'Prāṇa' (the vital wind forces of life), that which has special characteristics and attributes, that which is called 'Sat' while the Gods who represent the various 'Prāṇas' and are their patron Gods, are symbolic of 'Tya'. [The Sanskrit word 'Satya', meaning 'the truth', has two syllables—'Sat and Tya'. The 1st half of the word 'Satya', i.e. 'Sat', means the essential, irrefutable and immutable Truth, while the 2nd half, i.e. 'Tya', means something which is disposable, dispensable. Therefore, Brahma is the truth (Sat) while the rest of the Gods can be done without (Tya)].

The fact that is spoken of as 'Satya' is a composite of these two factors. [That is, the truth consists of all that is invisible, unmanifest, indescribable, attributeless, all pervading and omnipresent as well as all that is visible, has measurable attributes and physical limitations of time and space.] This is all that exists. You are the one who personify all this; hence you are the Truth. This basic fact or the elementary truth has been proclaimed by the hymns of the Ṛg Veda which asserts—'the imperishable supreme Being whose abdomen is the Yajur Veda, whose head is the Sāma Veda and whose whole body is the Ṛg Veda, is the famous person by the name of Brahmā'. This fact is worth knowing by a seeker. Brahmā is a great sage who is an embodiment/personification/image of the supreme and trancendental Brahma'.

Brahmā again asks the wise seeker, 'How do you accept my various names which symbolise the male aspect of creation?' The wise seeker should reply, 'Through the 'Prāṇa' (the vital wind force of life which injects consciousness in the otherwise dead body and nourishes the brain; the breath; the word 'Prāṇa' indicates the Ātmā or the soul of the creature).

Brahmā asks again, 'How do you accept the name which symbolise the female aspect of creation?' The wise seeker should answer, 'Through the speech' (becasue speech represents the 'fire' element of nature, or the

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energetic spark that ignited the process of life and creation. It is through speech, amongst other things, that love and passions are expressed by an amorous woman).

Brahmā asks the seeker again, 'How do you accept the name representing the neuter gender?' The wise seeker should answer, 'Through the mind-intellect complex called the 'Mana' (because the mind seeks the truth without any bias or favour).

Brahmā asks the seeker again, 'How do you experience smell?' The wise seeker should answer, 'Through the nostrils'.

Brahmā asks the seeker again, 'How do you perceive (see, observe) various forms, contours and shapes?' The wise seeker should answer, 'Through the eyes'.

Brahmā asks the seeker again, 'How do you hear the sound?' The wise seeker should answer, 'Through the ears'.

Brahmā asks the seeker again, 'How do you taste the food?' The wise seeker should answer, 'Through the tongue'.

Brahmā asks the seeker again, 'How do you act or perform various deeds?' The wise seeker should answer, 'Through my hands'.

Brahmā asks the seeker once again, 'How do you experience sorrows, miseries, troubles, distresses and agonies as well as enjoy happiness, joys and comforts?' The wise seeker should answer, 'Through the body'.

Brahmā asks the seeker again, 'How do you enjoy conjugal life and derive sexual satisfaction?' The wise seeker should answer, 'Through the genitals'.

Brahmā asks the seeker again, 'How do you move?' The wise seeker should answer, 'By the legs'.

Brahmā asks the seeker again, 'How do you accept knowledge, experiences and information, and entertain hopes and imaginations?' The wise seeker should answer, 'Through the intellectual discrimination and consciousness'.

After this questioning, Brahmā tell him, 'Water and other elementary elements called the 'Pañca-bhūtas' (the earth, fire, water, air and space), which constitute the creation as its building blocks, are the places where I reside (in my subtle form). Hence, this abode of mine is essentially made up of those elementary entities such as water etc. You are not separate

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from me (i.e. there is no distinction between you and me). Hence, this is your residence as well'. The spiritual seeker/aspirant then acquires the two qualities special to Brahmā—the power to conquer and vanquish even insurmountable obstacles and the power to be omnipresent and all-pervading. Those who have this knowledge become endowed with the same qualities and virtues, the same powers and strengths, the same prowess and potent as Brahmā himself (6-7).

* * *

## Canto 2

**प्राणो ब्रह्मेति ह स्माह कौषीतकिस्तस्य ह वा एतस्य प्राणस्य ब्रह्मणो मनो दूतं वाक्परिवेष्ट्री चक्षुर्गात्रं श्रोत्रं संश्रावयितृ यो ह वा एतस्य प्राणस्य ब्रह्मणो मनो दूतं वेद दूतवान्भवति यश्चक्षुर्गोप्तृ गोप्तृमान्भवति यः श्रोत्रं संश्रावयितृ संश्रावयितृमान्भवति यो वाचं परिवेष्ट्रीं परिवेष्ट्रीमान्भवति तस्मै वा एतस्मै प्राणाय ब्रह्मण एताः सर्वा देवता अयाचमाना बलिं हरन्ति तथो एवास्मै सर्वाणि भूतान्ययाचमानायैव बलिं हरन्ति य एवं वेद तस्योपनिषन्न याचेदिति तद्यथा ग्रामं भिक्षित्वा लब्ध्वोपविशेन्नाहमतो दत्तमश्नीयामिति। य एवैनं पुरस्तात्प्रत्याचक्षीरंस्त एवैनमुपमन्त्रयन्ते ददाम त इत्येष धर्मो याचतो भवत्यनन्तरस्त्वेवैनमुपमन्त्रयन्ते ददाम त इति।। 1।।**

*prāṇo brahmeti ha smāha kauṣītakistasya ha vā etasya prāṇasya brahmaṇo mano dūtaṃ vākpariveṣṭrī cakṣurgātraṃ śrotraṃ saṃśrāvayitṛ yo ha vā etasya prāṇasya brahmaṇo mano dūtaṃ veda dūtavānbhavati yaścakṣurgoptṛ goptṛmānbhavati yaḥ śrotraṃ saṃśrāvayitṛ saṃśrāvayitṛmānbhavati yo vācaṃ pariveṣṭrīṃ pariveṣṭrīmānbhavati tasmai vā etasmai prāṇāya brahmaṇa etāḥ sarvā devatā ayācamānā baliṃ haranti tatho evāsmai sarvāṇi bhūtānyayācamānāyaiva baliṃ haranti yā evaṃ veda tasyopaniṣanna yāceditī tadyathā grāmaṃ bhikṣitvā labdhvopa-viśennāhamato dattamaśnīyāmiti / ya evainaṃ purastātpratyācakṣīraṃsta evainamupamantrayante dadāma ta ityeṣa dharmo yācato bhavatyanantarastvevainamupamantrayante dadāma ta iti //*

Sage Kauṣītaki, who was the son of the famous sage named Kuṣītaka and after whom this Upaniṣad is named, says that this 'Prāṇa' (the vital wind force of life which injects consciousness in the otherwise dead body and nourishes the brain; the breath; the word 'Prāṇa' indicates the Ātmā or the soul) of the creature is synonymous with the supreme Brahma. It is conceived or visualised in the form of a King. For this 'Prāṇa-like' king, the mind-intellect-heart (the Mana) is the messenger, the speech is his



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chief queen who serves him delicious food, the eyes are his ministers and advisors, and the ears are his spies and heralds. All the Gods representing the haughty and arrogant sense organs of the body offer gifts and tributes to him even without his asking for them so as to keep him pleased. [The sense organs become active when they are in association with the driving force called 'Prāṇa or Ātmā'; hence the pleasent comforts they endeavour to offer to the soul or Ātmā in trying to please and appease it are tantamount to the gifts offered to the king by his knights.] One who is aware of this mystery is given respect by the entire world. Such a person who adores, honours and worships such an honourable and exalted entity as the 'Prāṇa', should make a firm resolve that he would not seek/ask anything whatsoever from anybody whosoever. Just like a mendicant resolves not to accept anything from the villagers of a village from where he does not get any alms despite his requesting them for it, and this fills him with frustration and makes him exasperated and peeved so much so that he resolves not to take anything again in future even if it is offered to him voluntarily. Likewise, the worshipper of the 'Prāṇa' (Ātmā, Brahma) should be steadfast in this resolve/vow of not asking anything from anybody. Being wretched, humble and feeling lowly and pitiful are always associated with begging and asking. One who stays away from desires and needs, one who avoids asking for anything from anyone, is, instead, sought after by the people who invite him to accept their alms and largesse, saying, 'please accept this from us and oblige us' (1).

**प्राणो ब्रह्मेति ह स्माह पैङ्ग्यस्तस्य ह वा एतस्य प्राणस्य ब्रह्मणो वाक्परस्ताच्चक्षुरारुन्धे चक्षुः परस्ताच्छ्रोत्रमारुन्धे श्रोत्रं परस्तान्मन आरुन्धे मनः परस्तात्प्राण आरुन्धे तस्मै वा एतस्मै प्राणाय ब्रह्मण एताः सर्वा देवता अयाचमानाय बलिं हरन्ति तथो एवास्मै सर्वाणि भूतान्ययाचमानाय बलिं हरन्ति य एवं वेद तस्योपनिषन्न याचेदिति तद्यथा ग्रामं भिक्षित्वा लब्ध्वोपविशेन्नाहमतो। दत्तमश्नीयामिति य एवैनं पुरस्तात्प्रत्याचक्षीरंस्त एवैनमुपमन्त्रयन्ते ददाम त इत्येष धर्मो याचतो भवत्यनन्तरस्त्वेवैनमुपमन्त्रयन्ते ददाम त इति।। 2।।**

*prāṇo brahmeti ha smāha paiṅgyastasya ha vā etasya prāṇasya brahmaṇo vākparastāccakṣurārundhe cakṣuḥ parastā-cchrotramārundhe śrotraṃ parastānmana ārundhe manaḥ parastātprāṇa ārundhe tasmai vā etasmai prāṇāya brahmaṇa etāḥ sarvā devatā ayācamānāya baliṃ haranti tatho evāsmai sarvāṇi bhūtānyayācamānāya baliṃ haranti ya evaṃ veda tasyopaniṣanna yāceditī tadyathā grāmaṃ bhikṣitvā labdhvopaviśennāhamato / datta-maśnīyāmiti ya evainaṃ purastātpratyācakṣīraṃsta evainamupamantrayante*

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*dadāma ta ityeṣa dharmo yācato bhavatyanantarastvevainamupamantrayante dadāma ta iti //*

The famous sage Paiṅgya also affirms that the 'Prāṇa (Ātmā/soul) is Brahma'. For such a Brahma represented by the 'Prāṇa' of the creature, the organs of sight (i.e. eyes) are superior to those of speech (i.e. tongue), those of hearing (i.e. ears) are superior to the eyes, and the mind-intellect complex called 'Mana' is superior to the ears. [This is because when anything is said, it is believed only when one sees it himself, and anything seen must be ratified by others so as to confirm the veracity of its truth, that it is not an illusion, to be firmly accepted by the mind. The mind receives the external information gathered by these perceptory organs, processes them and orders the organs of action to act accordingly. However, the boss of the mind is the intellect. It skims and filters useful information from the clutter received by the mind as inputs from the five sense organs of perception, stores it as memory and uses it intelligently to direct the mind where and when it falters. Any wayward action of the mind is frowned upon by the intellect which keeps a tight leash on the mind. The powers to think rationally like a chief executive of a company lies with the intellect, while the mind is the manager of the body. It helps to control the organs of action under the guidance of the intellect. In this set up, the Master or Lord is the Ātmā or soul of the creature.]

Superior to the mind-intellect complex is the 'Prāṇa' (Ātmā/soul) which controls the former. When there is no 'Prāṇa' (i.e. when there is no life and consciousness), all the others (e.g. mind-intellect, the various organs of perception and organs of action) lose their significance and validity. Hence, it is proper and fit to call the Ātmā as the Brahma, because it is the main driving force providing life and consciousness to the otherwise inane, inert and dead entities. All the sense organs offer their tributes to the 'Prāṇa' even as the Gods do to the supreme Brahma. The erudite and enlightened one who knows this basic truth is offered gifts and shown honours by all the creatures of the world even without his seeking or asking for them, because he is deemed to be adroit, erudite, reverend, wise, exalted and enlightened by them. Such a seeker is determined not to seek anything for himself. The example of the mendicant and the villagers described in verse no. 1 is also applicable here (2).

**अथात एकधनावरोधनं यदेकधनमभिध्यायात्पौर्णमास्यां वामावास्यायां वा शुद्धपक्षे वा पुण्ये नक्षत्रेऽग्निमुपसमाधाय परिसमूह्य परिस्तीर्य पर्युक्ष्य पूर्वं दक्षिणं जान्वाच्य स्रुवेण वा चमसेन वा**

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**कंसेन वैता आज्याहुतीर्जुहोति वाङ्नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहा[1] प्राणो नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहा[2] चक्षुर्नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहा[3] श्रोत्रं नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहा[4] मनो नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहा[5] प्रज्ञा नाम देवतावरोधिनी सा मेऽमुष्मादिदमवरुन्द्धां तस्यै स्वाहेत्यथ[6] धूमगन्धं प्रजिघायाज्यलेपेनाङ्गान्यनु विमृज्य वाचं यमोऽभिप्रवृज्यार्थं ब्रवीत दूतं वा प्रहिणुयाल्लभते हैव।। 3।।**

*athāta ekadhanāvarodhanaṃ yadekadhanamabhidhyāyātpaurṇamāsyāṃ vāmāvāsyāyāṃ vā śuddhapakṣe vā puṇye nakṣatre'gnimupasamādhāya parisamuhya paristīrya paryukṣya pūrvaṃ dakṣiṇaṃ jānvācya sruveṇa vā camasena vā kaṃsena vaitā ājyāhutīrjuhoti vāṅnāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā[1] prāṇo nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā[2] cakṣurnāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā[3] śrotraṃ nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā[4] mano nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā[5] prajñā nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhetyatha[6] dhūmagandhaṃ prajighāyājyalepenāṅgānyanu vimṛjya vācaṃ yamo'bhipravṛjyārthaṃ bravīta dūtaṃ vā prahiṇuyāllabhate haiva //*

The following procedure is to be adopted by the seeker/aspirant for acquiring wealth or receiving dues from those who owe him money or any other kind of wealth. For this purpose, a fire sacrifice is done in the following way :—On any auspicious occasion such as the full moon, the dark moon, or any other auspicious date either during the bright half or the dark half phases of the moon, the ritualistic fire should be kindled (or established). The altar should be duly sanctified, grass should be spread near it as a seat and sanctified water should be used for the purpose of oblations. The seeker/aspirant should sit on the grass seat with his right leg folded inwards in a kneeling posture with his knee touching the ground, and then offer clarified butter (ghee) to the holy fire by a long spatula or ladle while uttering the following Mantras—(1) ***vāṅnāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā***[1] [The meaning of this Mantra is as follows :—The famous God of speech can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (2) ***prāṇo nāma devatāvarodhinī sā me'muṣmādidama-varunddhāṃ tasyai svāhā***[2] [The meaning of this Mantra is as follows :—The God called 'Prāṇa' is able to fulfill all my desires.

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Let him help me acquire wealth. I offer clarified butter to him as oblation.] (3) ***cakṣurnāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā***[3] [The meaning of this Mantra is as follows :—The patron God of the eyes can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (4) ***śrotraṃ nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā***[4] [The meaning of this Mantra is as follows :—The patron God of ears can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (5) ***mano nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhā***[5] [The meaning of this Mantra is as follows :—The patron God of 'Mana' (mind-intellect-heart) can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (6) ***prajñā nāma devatāvarodhinī sā me'muṣmādidamavarunddhāṃ tasyai svāhaityatha***[6] [The meaning of this Mantra is as follows :—The patron God of 'Prajñā' (wisdom, erudition, intelligence and enlightenment) can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.]

Here, the various Gods (and Goddesses) are the patrons of the various chief receptory sense organs of body through which the Ātmā receives all the stimuli from the outside world in the form of various inputs of perception.

After having completed the offerings to the ritualistic fire, the seeker/aspirant should smell the scent of the perfume/incense used in the sacrifice, and after that, he should smear the left-over clarified butter (ghee) on his whole body and quietly/humbly (i.e. without any show of arrogance, belligerence, animosity, ill-will or hint of coercion, threat or blackmail) go to the person from whom money is expected to be received and ask him politely for the amount needed. If the seeker/aspirant is unable to go personally, then he should send a message asking him for it. By following this method, it is said that money or wealth sought by the seeker/aspirant can be got as desired by him (3).

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**अथातो दैवस्मरो यस्य प्रियो बुभूषे यस्यै वा एषां वै तेषामेवैतस्मिन्पर्वण्यग्नि पसमाधायैतयैवावृतैता आज्याहुतीर्जुहोति वाचं ते मयि जुहोम्यसौ स्वाहा[1] प्राणं ते मयि जुहोम्यसौ स्वाहा[2] चक्षुस्ते मयि जुहोम्यसौ स्वाहा[3] श्रोत्रं ते मयि जुहोम्यसौ स्वाहा[4] मनस्ते मयि जुहोम्यसौ स्वाहा[5] प्रज्ञानं ते मयि जुहोम्यसौ स्वाहेत्यथ[6] धूमगन्धं प्रजिघायाज्यलेपेनाङ्गान्यनुविमृज्य वाचंयमोऽभिप्रवृज्य संस्पर्शं जिगमिषेदपि वाताद्वा संभाषमाणस्तिष्ठेत्प्रियो हैव भवति स्मरन्ति हैवास्य।।4।।**

*athāto daivasmaro yasya priyo bubhūṣe yasyai vā eṣāṃ vai teṣāmevaitasminparvaṇyagni pasamādhāyaitayaivāvṛtaitā ājyāhutīrjuhoti vācaṃ te mayi juhomyasau svāhā[1] prāṇaṃ te mayi juhomyasau svāhā[2] cakṣuste mayi juhomyasau svāhā[3] śrotraṃ te mayi juhomyasau svāhā[4] manaste mayi juhomyasau svāhā[5] prajñānaṃ te mayi juhomyasau svāhetyatha[6] dhūmagandhaṃ prajighāyājyalepenāṅgānyanuvimṛjya vācaṃyamo'bhipravṛjya saṃsparśaṃ jigamiṣedapi vātādvā saṃbhāṣamāṇastiṣṭhetpriyo haiva bhavati smaranti haivāsya //*

Here, the ritualistic practice to endear others is described :—If the seeker/aspirant wishes to endear someone, than he should first please various patron Gods of Speech, Prāṇa, Eyes, Ears, Intellect and Heart of the target of his endearment and rapprochment. Since the patron Gods are the same for the seeker as well as the object of his endearment, once they are pleased, it becomes easy to endear the other person and establish good rapport with him.

For this, the fire sacrifice ritual as detailed in verse no. 3 above should be followed. The Mantras used in this particular case are the following—***'vācaṃ te mayi juhomyasau svāhā'***[1] [The meaning of this Mantra is as follows :—I hope that your powers of speech become compatible with those of mine. That is, you speak kindly to me, speak in my favour and do not say anything against me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

Similarly, the other Mantras pertaining to the patron Gods of 'Prāṇa' (vital wind forces), eyes, nose, 'Mana' (mind-intellect-heart) and 'Prajñā' (wisdom, erudition, enlightenment and intelligence) should be invoked and the Gods pleased in the above manner respectively. Their Mantras are as follows :—***'prāṇaṃ te mayi juhomyasau svāhā'***[2] [The meaning of this Mantra is as follows :—I hope that your powers of the vital wind forces of life called 'Prāṇa' become compatible with those of mine. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

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The next Mantra is :—'***cakṣuste mayi juhomyasau svāhā***'[3] [The meaning of this Mantra is as follows :—I hope that your powers of sight become compatible with those of mine. That is, you do not look scornfully and with angry eyes at me. My sight should not agitate you, rather it should please you. You should be happy to see me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is :—'***śrotraṃ te mayi juhomyasau svāhā***'[4] [The meaning of this Mantra is as follows :—I hope that your powers of hearing become compatible with those of mine. That is, you do not allow your ears to hear false allegations and hearsay about me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is :—'***manaste mayi juhomyasau svāhā***'[5] [The meaning of this Mantra is as follows :—I hope that your mind-intellect-heart (Mana) become compatible with those of mine. That is, you think kindly of me, do not harbour ill-will towards me, have a kind and compassionate heart which is favourably disposed towards me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is :—'***prajñāṃ te mayi juhomyasau svāhā***'[6] [The meaning of this Mantra is as follows :—I hope that your powers of wisdom, erudition, intellect and enlightenment (Prajñā) become compatible with those of mine. That is, you will not allow emotions to cloud your rational and judicious thinking about me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

After that, as done in the earlier case as described in the previous verse no. 3, the incense perfume should be smelled, the clarified butter should be smeared on the body, and thereafter the person who is to be endeared should be approached for endearment and rapprochment. If it is not possible to personally reach or approach him, then the seeker should stand at a distance from him and speak aloud his intention so that the targeted person hears it. This will certainly endear the other person to the seeker. Not only this, but even after the seeker has gone away from that site, the local residents keep on remembering him in pleasant and endearing terms (4).

**अथातः सांयमन्त्रं प्रातर्दनमन्तरमग्निहोत्रमित्याचक्षते यावद्वै पुरुषो भासते न तावत्प्राणितुं शक्नोति प्राणं तदा वाचि जुहोति यावद्वै पुरुषः प्राणिति न तावद्भाषितुं शक्नोति वाचं तदा प्राणे जुहोत्येतेऽनन्तेऽमृताहुतीर्जाग्रच्च स्वपंश्च संततमव्यवच्छिन्नं जुहोत्यथ या अन्या आहुतयोऽन्तवत्यस्ताः कर्ममय्यो भवन्त्येतद्ध वै पूर्वे विद्वांसोऽग्निहोत्रं जुहवांचक्रुः ।। 5 ।।**

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*athātaḥ sāṃyamannaṃ prātardanamantaramagnihotramityācakṣate yāvadvai puruṣo bhāsate na tāvatprāṇituṃ śaknoti prāṇaṃ tadā vāci juhoti yāvadvai puruṣaḥ prāṇiti na tāvadbhāṣituṃ śaknoti vācaṃ tadā prāṇe juhotyete'nante'mṛtāhutirjāgracca svapaṃśca santatamavacchinnaṃ juhotyatha yā anyā āhutayo'ntavatyastāḥ karmamayyo bhavantyetaddha vai pūrve vidvāṃso'gnihotraṃ juhavāṃcakruḥ //*

The importance of a fire sacrifice for spiritual purpose is described here :—The fire sacrifice done by 'Pratardana', the son of Devodāsa, which is famously known as 'the Prātadana' after his name and is also known as 'Sāṃyamāna' because it involves a lot of self-restraint, is described in these verses.

Verily, as long as a man keeps talking, he is unable to breathe properly (and control the vital wind forces and their accompanying energy). He literally offers his 'Prāṇa' represented by breath to the fire-pit of speech. [That is, he wastes away the vital energy of his life-giving wind by fruitless chattering.] These two types of winds—viz, the breath which is coming inside the body giving it life as well as the speech which consists of the wind forces going out from the body, are both symbolic of the wind which keeps the eternal fire of life burning. The other types of offerings to this eternal fire of life require physical activity but preserve the vital winds. [The various activities of the body are controlled by the other vital winds of the body such as—Apāna, Udāna, Smāna and Vyāna—but none of the activities causes waste of energy.] That is why ancient erudite sages did not rely merely on restraint of physical activities while doing their rituals but also laid great emphasis on the control of these two vital winds—the breath and the speech, because both represent the 'Prāṇa'. This they did by observing silence, various meditative practices such as doing 'Prāṇāyāma' and other methods of self-restraint. By harnessing these two wind forces of life they were able to keep the fire of life burning eternally and were able to control their other activities for a long time (5).

**उक्थं ब्रह्मेति ह स्माह शुष्कभृङ्गारस्तदृगित्युपासीत सर्वाणि हास्मै भूतानि श्रैष्ठ्यायाभ्यर्च्यन्ते तद्यजुरित्युपासीत सर्वाणि हास्मै भूतानि श्रैष्ठ्याय युज्यन्ते तत्सामेत्युपासीत सर्वाणि हास्मै भूतानि श्रैष्ठ्याय सन्नमन्ते तच्छ्रीरत्युपासीत तद्यश इत्युपासीत तत्तेज इत्युपासीत तद्यथैतच्छस्त्राणां श्रीमत्तमं यशस्वितमं तेजस्वितमं भवति तथो एवैवं विद्वान्सर्वेषां भूतानां श्रीमत्तमो यशस्वितमस्तेजस्वितमो भवति तमेतमैष्टकं कर्ममयमात्मानमध्वर्युः संस्करोति तस्मिन्यजुर्मयं प्रवयति यजुर्मय ऋङ्मयं होता ऋङ्मयं साममयमुद्गाता स एष सर्वस्यै त्रयीविद्याया आत्मैष उत एवास्यात्यैतदात्मा भवति य एवं वेद।। 6 ।।**

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*ukthaṃ brahmeti ha smāha śuṣkabhṛṅgārastadṛgityupāsīta sarvāṇi hāsmai bhūtāni śraiṣṭhyāyābhyarcyante tadyajurityupāsīta sarvāṇi hāsmai bhūtāni śraiṣṭhyāya yujyante tatsāmetyupāsīta sarvāṇi hāsmai bhūtāni śraiṣṭhyāya sannamante tacchrīratyupāsīta tadyaśa ityupāsīta tatteja ityupāsīta tadyathaitacchāstrāṇāṃ śrīmattamaṃ yaśasvitamaṃ tejasvitamaṃ bhavati tatho evaivaṃ vidvānsarveṣāṃ bhūtānāṃ śrīmattamo yaśasvitamastejasvitamo bhavati tametamaiṣṭakaṃ karmamayamātmānamadhvaryuḥ saṃskaroti tasminyajurmayaṃ pravayati yajurmayaṃ ṛṅmayaṃ hotā ṛṅmayaṃ sāmamayamudgātā sa eṣa sarvasyai trayīvidyāyā ātmaiṣa uta evāsyātyaitadātmā bhavati ya evaṃ veda //*

The famous sage Śuṣkabhṛṅgāra also endorses the view that the 'Prāṇa' (Ātmā/soul) is synonymous with Brahma. He calls 'Prāṇa' an 'Uktha' which literally means 'the above'. It is symbolic of the vital wind which is present in the upper part of the body and rises up (i.e. it refers to the breath and the speech of the creature). It is also symbolic of 'Ṛk' representing the hymns of the 'Ṛg Veda'. Those who come to understand this mystery and honour the 'Prāṇa' as such are called erudite, wise and enlightened (a Jñānī), are respected by the society and it prays for his elevation to an exalted and honourable stature.

This 'Prāṇa' is an embodiment of Brahma and also symbolises the hymns of the 'Yajur Veda'—those who realise this and worship and honour it as such are praised by all the creatures and they cooperate with him because of his exalted and superior knowledge and wisdom.

Those who regard 'Prāṇa' as symbolic of the 'Sāma Veda', all the creatures of the society bow their heads before him in reverence. That 'Prāṇa' (Uktha—that which uplifts, elevates) is also symbolic of 'Śrī' which is a manifestation of all virtues such as glory, majesty, powers, prowess, fame, ability, strength, honour, prestige, pomp, prosperity, acclaim etc. It should be adored, honoured and worshipped for these qualities.

This 'Prāṇa' (Uktha) is also symbolic of 'Yaśa' which is a personification of all virtues such as good fame, honour, glory, renown etc. of the creature. It should be adored, honoured and worshipped for these qualities. It is also an embodiment of 'Teja' which means divine energy, consciousness, glory, splendour, radiance, majesty, magnificence, divinity, light, illumination etc. and should be adored, honoured and worshipped as such.

Since the science and knowledge of spiritualism and metaphysics are



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considered the best and the most highly evolved amongst all the knowledge which human-kind possesses, those persons who are knowledgeable and well-versed in this particular science of spiritualism and metaphysics and are, at the same time, wise enough to regard the 'Prāṇa' as an embodiment/personification/image of the conscious, supreme, cosmic and transcendental Brahma are also respected and honoured by the society at large.

The priest called 'Adhvaryu' who performs the fire sacrifice with the above knowledge, regards the vitality of the 'Prāṇa' (of the creature) and the ritualistic 'Fire' (of the sacrifice) present on the altar as having the same strength, powers and potent (i.e. he sees no distinction between the two). He regards and firmly believes that his 'Prāṇa' has all the qualities, virtues and strengths mentioned in the Yajur Veda. His 'Prāṇa' is an embodiment of and as potent as the Yajur Veda. 'Prāṇa' is the vital life of the knowledge contained in this Veda, and vice versa. The erudite seeker who is firmly convinced of this fact, becomes one like the 'Prāṇa' itself (i.e. he becomes enlightened, exalted, supremely conscious and wise, and he is endowed with all the stupendous powers and glory that the knowledge of the Yajur Veda can bestow on any person) (6).

**अथातः सर्वजितः कौषीतकेस्त्रीण्युपासनानि भवन्ति यज्ञोपवीतं कृत्वाप आचम्य त्रिरुदपात्रं प्रसिच्योद्यन्तमादित्यमुपतिष्ठेत वर्गोऽसि पाप्मानं मे वृङ्ध्धीत्येतयैवावृता मध्ये सन्तमुद्वर्गोऽसि पाप्मानं म उद्वृङ्ध्धीत्येतयैवावृताऽस्तं यन्तं संवर्गोऽसि पाप्मानं मे संवृङ्ध्धीति। यदहोरात्राभ्यां पापं करोति सं तद्वृङ्क्ते।। 7।।**

*athātaḥ sarvajitaḥ kauṣītakestrīṇyupāsanāni bhavanti yajñopavītaṃ kṛtvāpa ācamya trirudapātraṃ prasicyodyantamādityamupatiṣṭheta vargo'si pāpmānaṃ me vṛṅdhītyetayaivāvṛtā madhye santamudvargo'si pāpmānaṃ ma udṛṅdhītyetayaivāvṛtā'staṃ yantaṃ saṃvargo'si pāpmānaṃ me saṃvṛṅdhīti / yadahorātrābhyāṃ pāpaṃ karoti saṃ tadvṛṅkte //*

[3 types of ritualistic worships are described now in verse nos. 7, 8 and 9.] Sage Kauṣītaki had personally experimented with and practiced the following types of ritualistic worships. It is done three times a day—in the morning, during the noon and in the evening. The first worship is done at the time of sun-rise. The sacred thread is put on the left shoulder, the mouth is cleansed by a sip of clean water and a clean pot is filled with water thrice and offered as oblation to the rising Sun. The Mantra said on this occasion is *'om vargo'si pāpmānaṃ me vṛṅdhi'* which means 'being

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enlightened, you have forsaken the materialistic, illusionary and transient world like it were a lowly weed; you are therefore called 'Varga' which means a treasury or a collection of various qualities and virtues. Remove my sins from me'. Similarly, the same process is repeated at noon with the Mantra ***'om dvivargo'si pāpmānaṃ me vṛṅdhi'*** which has a similar meaning as the above Mantra. The only difference is that the word 'Udvarga' refers to 'your glory that is at its pinnacle or zenith because the sun is high up in the sky'. In the evening, the process is repeated again, but the Mantra used now is, ***'om saṃvargo'si pāpmānaṃ me saṃvṛṅdhi'*** which also means the same, but the second word 'Saṃvargo'si' means 'all your virtues are equally glorious, important and majestic'.

The benefit of this worship of the Sun three times a day while making offerings of water as oblation each time is that the man (seeker/aspirant) is freed from the sins that he happens to have committed during the day or the previous night (7).

**अथ मासि मास्यमावास्यायां पश्चाच्चन्द्रमसं दृश्यमानमुपतिष्ठेतैतयैवावृता हरिततृणाभ्यामथ वाक्प्रत्यस्यति यत्ते सुसीमं हृदयमधि चन्द्रमसि श्रितम्।। तेनामृतत्वस्येशानं माहं पौत्रमघं रुदमिति न हास्मात्पूर्वाः प्रजाः प्रयन्तीति न जातपुत्रस्याथाजातपुत्रस्याह।। आप्यायस्व समेतु ते सं ते पयांसि समुयन्तु वाजा यमादित्या अंशुमाप्याययन्तीत्येतास्तिस्त्र ऋचो जपित्वा नास्माकं प्राणेन प्रजया पशुभिराप्याययस्वेति दैवीमावृतमावर्त आदित्यस्यावृतमन्वावर्तयति दक्षिणं बाहुमन्वावर्तते।। 8।।**

*atha māsi māsyamāvāsyāyāṃ paścāccandramasaṃ dṛśyamānamupatiṣṭhetaitayaivāvṛtā haritatṛṇābhyāmatha vākpratyasyati yatte susīmaṃ hṛdayamadhi candramasi śritam// tenāmṛtatvasyeśānaṃ māhaṃ pautramaghaṃ rudamiti na hāsmātpūrvāḥ prajāḥ prayantīti na jātaputrasyāthājātaputrasyāha// āpyāyasva sametu te saṃ te payāṃsi samuyantu vājā yamādityā aṃśumāpyāyayantītyetāstisra ṛco japitvā nāsmākaṃ prāṇena prajayā paśubhirāpyāyayasveti daivīmāvṛtamāvarta ādityasyāvṛtamanvāvartayati dakṣiṇaṃ bāhumanvāvartate//*

[The 2nd form of worship is described here.] On the day of 'Amāvāsyā' (the last day of the dark fortnight of the moon; the mythological conjunction period of the Sun and the Moon) when the Moon is said to be present in the western side of the Sun and covered by the latter's rays known as 'Suṣumnā' (literally, sleeping or reclining rays, and hence dark), the worshipper should offer oblations to the Moon this time, instead of

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the Sun, in the same way and using the same procedure used for the Sun (in verse no. 7). The only difference is that two strands/blades of sprouted green grass should be placed in the water pot used for offering oblations to the Moon. The Mantra used for the worship are the following :—(i) ***'yatte susīmaṃ hṛdayamadhi candramasi śritam tenāmṛtatvasveśānaṃ māhaṃ pautramaghaṃ rudam'***. The meaning of this Mantra is— Oh the patron Goddess of the abode of the Moon! You have a most pleasing, kind and benevolent heart. You have right over the elixir, Amṛta, of eternity and happiness stored in the Moon. Please bless me so that I do not have to wail and suffer from any agony or sorrows related to my son (i.e. from his death, his illness, his incompetence, his failures in life, his disobedience, his waywardness, his straggling nature and his low intellect etc.).

The worshipper who offers the above prayers does not have to suffer from the premature death of his son (or any worries that relate to his offspring).

Now, those who have no son and desire one, should do this worship with the following Mantra—***'āpyāyasya sametu te viśvataḥ soma vṛṣṇayaṃ bhavā vājasya saṅgathe'***. The meaning of this Mantra is as follows—Oh the Goddess called Soma! Let you be developed and attain glory under the rays of the Sun-God. The 'Teja', or the divine energy or force which is the very cause of procreation, is in the form of the nectar-like semen; let it be contained in you (i.e. let yourself become a receptacle of the divine elixir that can produce life). Be helpful to me by providing the much-needed and life-giving cereals as food (nourishment) to me from all the sides (i.e. bless me so that I have easy access to nourishment and acquire seminal potent to procreate).

The next Mantra is the following—***'saṃ te payāṃsi samu yantu vājā saṃvṛṣṇyānyabhimātiṣāhaḥ / āpyāyamāno amṛtāya soma divi śravāṃsyattamāni dhiṣva //'*** The meaning of the Mantra is as follows— Oh Soma! You are endowed with virtuous qualities. Your divine juice gets infused and charged with the energy of the Sun and becomes very potent and beneficial for a man. You are fully empowered to nourish the males with this divine juice and help them to vanquish all their enemies. Let this juice of life be made available to vegetarians who sustain themselves on milk, water and cereals. Be helpful in my obtaining that supremely potent and energetic life-giving fluid (sperm), and you shall get a resounding fame in the heaven as a result of this magnanimity of yours.

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The next Mantra is the following—*'yamādityā aṃśumāpyāyayanti yamkṣitamakṣitayaḥ pibanti / tena no rājā varuṇo bṛhaspati-rāpyāyayantu bhuvanasya gopāḥ //'* The meaning of the Mantra is as follows—A man symbolically representing the Sun gives pleasures to the female who represents Mother Nature by infusing her with his life giving energy (by transplanting the vitality as sperms into her womb). While remaining well nourished and contented yourself, you protect the three worlds (celestial, terrestrial, subterranean). Let kings Varuṇa and Bṛhaspati (the patron God of water and the moral teacher or Guru of the Gods respectively) bless all of us with the joy of being the privileged receivers of the benevolent and soothing rays of the Moon and its life infusing Soma (or Amṛta which is an elixir of eternity and bliss).

After that, on having offered oblations and prayers to the Moon by using the above 3 Mantras, the worshipper should raise his right hand towards it in the sky and utter the following Mantra (with raised hands pointing towards the Moon)—*'māsmākaṃ prāṇena prajayā paśubhirāpyāyayiṣṭhā yo'smān dveṣṭi yaṃ ca vayaṃ dviṣmastasya prāṇena prajayā paśubhirāpyāyayasva iti daivīmāvṛtamāvartaṃ ādityasyāvṛtamanvāvarte iti /'* The meaning of the Mantra is as follows—'Oh Soma (the Moon God)! Do not sustain yourself on our 'Prāṇa' (life forces), our children and livestock. Instead, do it on those who are opposed or unfavourable to us. I request you by invoking the patron God of this Mantra. I shall follow your path (i.e. be obedient to you)'. Then the worshipper should move his raised right hand in a circular motion in the air and then lower it (8).

**अथ पौर्णमास्यां पुरस्ताच्चन्द्रमसं दृश्यमानमुपतिष्ठेतैतयैवावृता सोमो राजासि विचक्षणः पञ्चमुखोऽसि प्रजापतिर्ब्राह्मणस्त एकं मुखं तेन मुखेन राज्ञोऽत्सि तेन मुखेन मामन्नादं कुरु।। राजा त एकं मुखं तेन मुखेन विशोत्सि तेनैव मुखेन मामन्नादं कुरु।। श्येनस्त एकं मुखं तेन मुखेन पक्षिणोऽत्सि तेन मुखेन मामन्नादं कुरु।। अग्निस्त एकं मुखं तेन मुखेनेमं लोकमत्सि तेन मुखेन मामन्नादं कुरु।। सर्वाणि भूतानित्येव पञ्चमं मुखं तेन मुखेन सर्वाणि भूतान्यत्सि तेन मुखेन मामन्नादं कुरु।। मास्माकं प्राणेन प्रजया पशुभिरवक्षेष्ठा योऽस्मान्द्वेष्टि यं च वयं द्विष्मस्तस्य प्राणेन प्रजया पशुभिरवक्षीयस्वेति स्थितिर्दैवीमावृतमावर्त आदित्यस्यावृतमन्वावर्तन्त इति दक्षिणं बाहुमन्वावर्तते।। 9।।**

*atha paurṇamāsyāṃ purastāccandramasaṃ dṛśyamānamupatiṣṭhetaitayai-vāvṛtā somo rājāsi vicakṣaṇaḥ pañcamukho'si prajāpatirbrāhmaṇasta ekaṃ mukhaṃ tena mukhena rājño'tsi tena mukhena māmannādaṃ kuru // rājā ta*

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*ekaṃ mukhaṃ tena mukhena viśotsi tenaiva mukhena māmannādaṃ kuru // śyenasta ekaṃ mukhaṃ tena mukhena pakṣiṇo'tsi tena mukhena māmannādaṃ kuru // agnista ekaṃ mukhaṃ tena mukhenemaṃ lokamatsi tena mukhena māmannādaṃ kuru // sarvāṇi bhūtānityeva pañcamaṃ mukhaṃ tena mukhena sarvāṇi bhūtānyatsi tena mukhena māmannādaṃ kuru // māsmākaṃ prāṇena prajayā paśubhiravakṣeṣṭhā yo'smādveṣṭi yaṃ ca vayaṃ dviṣmastasya prāṇena prajayā paśubhiravakṣīyasveti sthitirdaivīmāvṛta-māvarta ādityasyāvṛtamanvāvartanta iti dakṣiṇaṃ bāhumanvāvartate //*

[The 3rd type of worship is described in this verse—] On the day of the full moon, during the evening hours when the Moon is sighted on the eastern horizon, worship should be offered to it using the same procedure as described in verse no. 8 above. The Mantra used for this purpose this time is the following—***'somo rājāsi vicakṣaṇaḥ pañcamukho'si prajāpatirbrāhmaṇasta ekaṃ mukhaṃ tena mukhena rājño'tsi tena mukhena māmannādaṃ kuru / rājā ta ekaṃ mukhaṃ tena mukhena viśo'tsi tena mukhena māmannādaṃ kuru // śyenasta ekaṃ mukhaṃ tena mukhena pakṣiṇo'tsi tena mukhena māmannādaṃ kuru // agniṣṭa ekaṃ mukhaṃ tena mukhenemaṃ lokamatsi tena mukhena māmannādaṃ kuru // sarvāṇi bhūtānityeva pañcamaṃ mukhaṃ tena mukhena sarvāṇi bhūtānyatsi tena mukhena māmannādaṃ kuru // māsmākaṃ prāṇena prajayā paśubhiravakṣeṣṭhā yo'smān dveṣṭi yaṃ ca vayaṃ dviṣmastasya prāṇena prajayā paśubhiravakṣīyasveti daivīmāvṛtamāvarta ādityasyāvṛtamanvārte'***[1].

The meaning of this Mantra is as follows—Oh Soma (the Moon God, or the God of Soma which is the elixir of eternity and bliss)! You are the king who lives with the queen called Nature. You are an expert in doing both the worldly deeds as well as the Vedic rituals. You are the 5-headed 'Prajāpati'. As such, you take care of the subjects represented by this whole cosmos. Brāhmaṇas represent your mouth. With it you vanquish the 'Kṣatriya' (warrior) class. Use that mouth to empower me to eat and digest the food that is partaken of by me. The 'Kṣatriyas' represent your another mouth by which you control (i.e. are able to rule over) the 'Vaiśya' (the trading community). Bestow me with the powers to eat and digest the food that I eat with that mouth also. The hawk/falcon, who swoops down upon sky-bound birds and catches them easily, is represented by one of your mouths and by it you symbolically control the birds or sky-bound creatures (i.e. those who can fly) with it. Bless me with that mouth too. Fire

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is also one of your mouths. You vanquish (annihilate) this world with it. Empower me with its strength and vitality so that I can eat cooked food and digest it with its heat. The fifth mouth of yours is part of your body (whereas the other four are only symbolic). You use it to crush (annihilate, conquer, control) all the mortal creatures of this world; bless me with it so that I can consume food. Do not cripple me or weaken me on account of my poor vitality, on account of my children and my livestock (i.e. do not allow my assets in this world to decline, degenerate and disintigrate; let them be healthy and prosperous, let them grow and flourish). Instead, cast your curse, if you so will, on those who are my enemies, are envious of me and have malice towards me. I invoke the patron God of this Mantra (who is Soma or the Moon God) and follow his path most obediently as he follows the path of the Sun'.

The right hand of the aspirant/seeker, which had been raised towards the Moon while this Mantra was being chanted, should be repeatedly turned in a circular motion while pointing it towards the Moon. When the chanting is finished, it should be lowered (9).

[Note :—This verse is a prayer offered both to Lord Brahmā, the creator, as well as to Lord Śiva, the annihilator. Both of them, according to the 'Purāṇas' have 5-heads. In brief, both are likened to 'Soma' (the elixir of eternity) because Brahmā has created this world from a powerful force having the vitality, potential, energy and prowess which are symbolically devolved in the elixir of life called 'Soma' stored in the moon, while Lord Śiva has the moon tucked in his massive lock of hairs.

Brahmā is also called 'Prajāpati' because he acts as a guardian and patriarch for his own creation. He, by being involved in the routine work of procreation and sustenance of that creation, does ordinary and routine work of the world which is humdrum in nature. But at the same time he is most wise and scholarly because the Vedas have emerged from his mouth.

The 'Purāṇas' describe him as having 5-heads—one is an ordinary head while the other four are symbolic heads. The 4-heads represent the (a) 'Brāhmaṇa' class whose main function is to act as teachers and guides for the creation, (b) the 'Kṣatriya' class which protect the creatures, (c) the 'hawk or falcon' which looks out for lonely birds and swoops down on them. Here it means that Brahmā keeps a strict vigil for any waywardness on the part of the creature, and as soon as it goes astray from its righteous path or becomes a straggler from the chosen path of goodness and virtues, the punishment of Brahmā is as swift as the swooping of the falcon, and (d) the 'fire' which symbolises the 'spark' of

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life. Fire is absolutely necessary to sustain life because any food that is received by the creature has to be cooked and digested to be of any benefit to it. Warmth is a precondition for sustenance of life in this world as is evident from the fact that active life is not feasible in sub-zero temperatures.

The 5th mouth is 'death' itself through which the forces of nature maintain ecological equilibrium. We will note, on close examination, that this is the exclusive domain and prerogative of Lord Śiva because Brahmā is concerned with creation and not destruction. So we deduce that this prayer is meant and offered to both Lord Brahmā as well as Lord Śiva.]

**अथ संवेश्यञ्जायायै हृदयमभिमृशेत्।। यत्ते सुसीमे हृदये हितमन्तः प्रजापतौ।। मन्येऽहं मां तद्विद्वांसं माहं पौत्रमघं रुदमिति न हास्मात्पूर्वाः प्रजाः प्रैति।। 10।।**

*atha saṃveśyañjāyāyai hṛdayamabhimṛśet // yatte susīme hṛdaye hitamantaḥ prajāpatau // manye'haṃ māṃ tadvidvāṃsaṃ māhaṃ pautramaghaṃ rudamiti na hāsmātpūrvāḥ prajāḥ praiti //*

After having prayed to the Moon God (as in verse no. 8 and 9), the person desirous of impregnating his wife should touch her heart and pronounce the following Mantra—'***yatte susīme hṛdaye hitamantaḥ prajāpatau manye'haṃ māṃ tadvidvāṃsaṃ māhaṃ pautramaghaṃ rudamiti***'. The meaning of this Mantra is as follows—'Oh the beautiful one! You are the Moon personified. Your heart is kind, gracious and benevolent towards (i.e. is merciful, compassionate towards and a sustainer of) your creation. I know that your heart is full of nectar-like divine and compassionate qualities. Bless me so that I do not have to weep, regret or lament for want of a son'.

This prayer ensures that the seeker does not have to suffer from the agony of not having an heir (a son or an offspring to carry forward his lineage and name) (10).

**अथ प्रोष्यायन्पुत्रस्य मूर्धानमभिमृशति। अङ्गादङ्गात्संभवसि हृदयादधिजायसे। आत्मा वै पुत्रनामासि स जीव शरदः शतम।। असाविति[1] नामास्य गृह्णाति। अश्मा भव परशुर्भव हिरण्यमस्तृतं भव। तेजो वै पुत्रनामासि स जीव शरदः शतम्।। असाविति[2] नामास्य गृह्णाति। येन प्रजापतिः प्रजाः पर्यगृह्णीतारिष्ट्यै तेन त्वा परिगृह्णाम्यसावि[3]त्यथास्य दक्षिणे कर्णे जपति।। अस्मै प्रयन्धि मघवन्नृजीषिन्नितीन्द्र श्रेष्ठानि द्रविणानि धेहीति[4] मच्छेत्ता मा व्यथिष्ठाः शतं शरद आयुषो जीव पुत्र। ते नाम्ना मूर्धानमभिजिघ्राम्यसावित[5] त्रिरस्य मूर्धानमभिजिघ्रेद्वा त्वा हिंकारेणाभि हिंकरोमीति[6] त्रिरस्य मूर्धानमभि हिं कुर्यात्।। 11।।**

*atha proṣyāyanputrasya mūrdhānamabhimṛśati / aṅgādaṅgātsaṃbhavasi*

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*hṛdayādadhijāyase / ātmā vai putranāmāsi sa jīva śaradaḥ śatam // asāviti*[1] *nāmāsya gṛhṇāti / aśmā bhava paraśurbhava hiraṇyamastṛtaṃ bhava / tejo vai putranāmāsi sa jīva śaradaḥ śatam // asāviti*[2] *nāmāsya gṛhṇāti / yena prajāpatiḥ prajāḥ paryagṛhṇītāriṣṭyai tena tvā parigṛhṇāmyasāvi*[3]*- tyathāsya dakṣiṇe karṇe japati // asmai prayandhi maghavan- nṛjīṣinnitīndra śreṣṭhāni draviṇāni dhehīti*[4] *mācchettā mā vyathiṣṭhāḥ śataṃ śarada āyuṣo jīva putra / te nāmnā mūrdhānamabhijighrāmyasāviti*[5] *trirasya mūrdhānamabhijighredgavā tvā hiṅkāreṇābhi hiṅkaromīti*[6] *trirasya mūrdhānamabhi hiṅ kuryāt //*

[Another worship is described here—] When a person returns from a far-off place, he should touch the forehead of his son and say the following Mantra—***'aṅgādaṅgātsaṃbhavasi hṛdayādadhijāyase / ātmā tvaṃ putra mavitha sa jīva śaradaḥ śatam asau'***[1]. The meaning of this Mantra is as follows—'Oh son! You can pull me out (extricate me from) the hell. You are born out of the essence of my body (i.e. from my semen which has been formed from the blood of my body). You have emerged out of my heart (i.e. I love you very much and you are a product of my love for you mother). You are my image (i.e. you have my genes, my characteristics and my physical features). You have protected me from going to hell. You be blessed with a hundred-year life'. The last word ***asau*** of this Mantra should be followed by the name of the son— such and such.

After that, the following Mantra should be said—***'aśmā bhava paraśurbhava hiraṇyamastṛtaṃ bhava tejo vai putranāmāsi sa jīva śaradaḥ śatam asau'***[2]. The meaning of this Mantra is as follows—'Oh son! You be like a stone (i.e. be as strong and sturdy as a rock), an axe (i.e. are able to vanquish your enemies and tide over all hurdles, and be as strong, powerful, potent and invincible as an axe) and a spread of gold (i.e. be very rich and comfortable in life). You embody and personify the essence of life. You are the seed of that tree that fosters, and is symbolic of the exuberant, verdant and vibrant life in this world. May you live for a hundred years!' Again, the name of the son should be uttered at the end of this Mantra.

The next (third) Mantra is the following—***'yena prajāpatiḥ prajāḥ paryagṛhṇādariṣṭyai tena tvā parigṛhṇāmya asau,'***[3]. The meaning of this Mantra is as follows—'Oh son! Prajāpati (guardian of creation) Brahmā blesses us with the divine 'Teja' (energy, powers, prowess, radiance,



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strength, potent, vitality, ability etc.) so as to protect his creation from extinction. I bless you with the same 'Teja' (i.e. may you possess all the powers and glory of the creator in you!). Again, the name of the son should be said after this Mantra in the right ear of the son so that others don't hear it.

The fourth Mantra is as follows—*'japatyasmai prayandhi maghavannṛjīṣinnitīndra śreṣṭhāni draviṇāni dhehīti'*[4]. The meaning of this Mantra is as follows—'Oh Maghavan (the Lord of clouds), oh Indra! Be benevolent towards this son of mine; bestow him with the best of riches and glories'. After that, the same Mantra should be repeated in the left ear of the son.

After that, the head of the son should be smelt and the following Mantra should be said—*'mā cchettā mā vyathiṣṭhāḥ śataṃ śarada āyuṣo jīva putra te nāmnā mūrdhānamavajighrāmya asau'*[5]. The meaning of this Mantra is as follows—'Oh son! Do not show disrespect to the tradition of procreation. May you not suffer due to any kind of aliments related to the mind, speech and body. May you live for a hundred years! I am your so-and-so father, and I smell your head affectionately with your name so as to bless you'. The process of smelling the head and saying this Mantra should be repeated three times.

Thereafter, the following Mantra should be said three times again while moving the face of the father around the head of the son—*'dgavāṃ tvā hiṅkāreṇābhi hiṅ karomīti'*[6]. The meaning of this Mantra is as follows—'Oh son! Even as a cow affectionately calls out at its calf, I am calling out to you to come to me most dearly and affectionately' (i.e. I express my love and affection for you) (11).

**अथातो दैवः परिमर एतद्वै ब्रह्म दीप्यते यदग्निर्ज्वलत्यथैतन्म्रियते यन्न ज्वलति तस्यादित्यमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यथादित्यो दृश्यतेऽथैतन्म्रियते यन्न दृश्यते तस्य चन्द्रमसमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यच्चन्द्रमा दृश्यतेऽथैतन्म्रियते यन्न दृश्यते तस्य विद्युतमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यद्विद्युद्विद्योततेऽथैतन्म्रियते यन्न विद्योतते तस्य वायुमेव तेजो गच्छति वायुं प्राणस्ता वा एताः सर्वा देवता वायुमेव प्रविश्य वायौ सृप्ता न मूर्च्छन्ते तस्मादेव पुनरुदीरत इत्यधिदैवतमथाध्यात्मम्।। 12।।**

*athāto daivaḥ parimara etadvai brahma dīpyate yadagnirjvalatya-thaitanmriyate yanna jvalati tasyādityameva tejo gacchati vāyuṃ prāṇa*

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*etadvai brahma dīpyate yathādityo dṛśyate'thaitanmriyate yanna dṛśyate tasya candramasameva tejo gacchati vāyuṃ prāṇa etadvai brahma dīpyate yaccandramā dṛśyate'thaitanmriyate yanna dṛśyate tasya vidyutameva tejo gacchati vāyuṃ prāṇa etadvai brahma dīpyate yadvidyudvidyotate-'thaitanmriyate yanna vidyotate tasya vāyumeva tejo gacchati vāyuṃ prāṇastā vā etāḥ sarvā devatā vāyumeva praviśya vāyau sṛptā na mūrcchante tasmādeva punarudīrata ityadhidaivatamathādhyātmam //*

[The worship of 'Prāṇa' as a God named 'Parimara' is described here. The word 'Parimara' means 'Prāṇa' in which all the Gods ultimately merge at the time of their coming to an end'. There is nothing surprising in it because all the Gods, like the rest of creation, are destined to end one day]. The fire which is burning here (on the fire altar of the sacrifice site) is a manifestation of the supreme, splendorous Brahma. When the fire is not lit, its 'Teja' (radiance, splendour, energy, latent powers) merges with that of the Sun (or it vanishes into, and conceals its apparent, visible form by hiding in the sun). Similarly, when the Sun is not visible, its splendour and glory merges into and coalesces with the 'Prāṇa' which is symbolic of the vital wind forces of life as well as the divine fire. [The fire and the wind are two of the five vital elements of life called the five 'Bhūtas'. Besides this, both the fire and the wind go hand-in-hand because a fire cannot be sustained in the absence of oxygen present in the air.]

The Moon which is visible in the sky is, verily, a visible manifestation of the glorious Brahma. When it is not visible, its radiance and magnificence (Teja) also merges with the 'Prāṇa' and the other vital wind forces of life.

The dazzle of the Lightening in the clouds, verily, is a visible manifestation of the glorious, radiant, self-illuminated and splendorous Brahma. When it doesn't streak dazzlingly through the clouds in the sky, its stupendous powers and potentials devolve into the 'Prāṇa' and the other vital wind forces of life.

All the Gods symbolised by the Sun, the Moon, the Lightening and the Fire enter and coalesce with the vital wind called 'Prāṇa' and are firmly established there. By merging with the vital wind, these Gods ensure that they do not die but become eternal. They re-emerge from the wind (i.e. the 'Prāṇa' which also symbolises the supreme Brahma). This is the 'Ādhi-Daivika' view of creation (i.e. the perception of the subtle resting place and re-emergence of the various Gods from Brahma

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represented by the 'Prāṇa' and other vital wind forces of life. This view also assumes that 'breath', which is the 'Prāṇa' (life) of the creature, as well as the other vital winds, together represent the stupendous forces of nature which control the process of creation, evolution, development and ultimate annihilation of the cosmos. The Gods are not any living entities in the physical sense of the term; they symbolise the various attributes of the forces of Nature) (12).

**एतद्वै ब्रह्म दीप्यते यद्वाचा वदत्यथैतन्म्रियते यन्न वलति तस्य चक्षुरेव तेजो गच्छति प्राणं प्राण एतद्वै ब्रह्म दीप्यते यच्चक्षुषा पश्यत्यथैतन्म्रियते यन्न पश्यति तस्य श्रोत्रमेव तेजो गच्छति प्राणं प्राण एतद्वै ब्रह्म दीप्यते यच्छ्रोत्रेण शृणोत्यथैतन्म्रियते यन्न शृणोति तस्य मन एव तेजो गच्छति प्राणं प्राण एतद्वै ब्रह्म दीप्यते यन्मनसा ध्यायत्यथैतन्म्रियते यन्न ध्यायति तस्य प्राणमेव तेजो गच्छति प्राणं प्राणस्ता वा एताः सर्वा देवताः प्राणमेव प्रविश्य प्राणे सृप्ता न मूर्च्छन्ते तस्माद्धैव पुनरुदीरते तद्यदिह वा एवं विद्वांस उभौ पर्वतावभिप्रवर्तेयातां तुस्तूर्षमाणौ दक्षिणश्चोत्तरश्च न हैवैनं स्तृण्वीयातामथ य एनं द्विषन्ति यांश्च स्वयं द्वेष्टि त एवं सर्वे परितो म्रियन्ते।। 13 ।।**

*etadvai brahma dīpyate yadvācā vadatyathaitanmriyate yanna valati tasya cakṣureva tejo gacchati prāṇaṃ prāṇa etadvai brahma dīpyate yaccakṣuṣā paśyatyathaitanmriyate yanna paśyati tasya śrotrameva tejo gacchati prāṇaṃ prāṇa etadvai brahma dīpyate yacchrotreṇa śṛṇotyathaitanmriyate yanna śṛṇoti tasya mana eva tejo gacchati prāṇaṃ prāṇa etadvai brahma dīpyate yanmanasā dhyāyatyathaitanmriyate yanna dhyāyati tasya prāṇameva tejo gacchati prāṇaṃ prāṇastā vā etāḥ sarvā devatāḥ prāṇameva praviśya prāṇe sṛptā na mūrcchante tasmāddhaiva punarudīrate tadyadiha vā evaṃ vidvāṃsa ubhau parvatāvabhipravarteyātāṃ tustūrṣamāṇau dakṣiṇaścottaraśca na haivainaṃ stṛṇvīyātāmatha ya enaṃ dviṣanti yāṃśca svayaṃ dveṣṭi ta evaṃ sarve parito mriyante //*

The speech of the man is, for all practical purposes, a revelation of the conscious factor called Brahma. When a man does not speak, its role is taken over by the eyes. Then, Brahma is revealed through the eyes (i.e. the power to see replaces the powers to speak, and therefore it resembles the conscious factor of Brahma). When the eyes can't or don't see, their role is taken over by the ears. Whatever the ears hear is made possible by the faculty of hearing which is a revelation of Brahma. When the ears don't listen, the mind takes over. Whatever a person thinks by his mind is nothing else but a revelation of Brahma because the thinking process requires consciousness, intelligence, logical and rational steps in analysing a given set of information and interpreting any given circumstance, for a

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dead person doesn't think. When a man does not think, the Brahma or the transcendental, supreme conscious factor shifts to the next entity—and that is the Ātmā of the man. Hence, ultimately all the patron Gods of speech, sight, hearing, mind and intellect shift to and merge with and establish themselves in the Ātmā (which is also the 'Prāṇa' or soul) of the creature. Being established there, they are not destroyed (i.e. they do not come to an end, they do not die because 'Prāṇa' or Ātmā/soul is eternal; they only hibernate there) and re-emerge once again from it.

When a person becomes erudite and wise enough to realise the stupendous, magnificent and marvelous powers of his 'Prāṇa' (Ātmā, soul, spirit or vital energy) then, verily, if he orders the two colossus Mountains stretching from the North to the South poles of the earth to move from their place, they can't defy him and they have to move. Besides this, all the enemies and those who keep envy, ill-will, animosity, hatred and malice towards such an erudite, adroit, sagacious, wise, realised and enlightened person are destroyed and vanquished for ever (13).

[Note :—This verse emphasises that the vital signs of life in a human body as shown by his powers to speak, see, hear and think are all different attributes of, or functions carried out by the supreme consciousness called Brahma residing disguised as his 'Prāṇa' or the vital wind called breath present in his body. This 'Prāṇa' is also synonymous with the Ātmā/soul, and therefore, Ātmā/soul is synonymous with Brahma. A man might not speak but he can see, hear and think, he might not see and speak (e.g. a blind and dumb man) but he can hear and think, he might not speak, see and hear (e.g. a dumb, blind and deaf man) but he can think. Finally he might not even think (e.g. when he is sleeping) when all his vital functions collapse into the Ātmā, but he still is alive. Overtly, for all external purposes, he appears to be dead because he exhibits none of the signs of life depicted by the body when he is awake, but he continues to breathe and therefore, is fully alive. He can never be treated as 'dead'. So, the factor which decides whether a man is alive or dead is not his faculty of speech or sight or hearing or thinking, but the 'Prāṇa' present in his body. As long as he breathes, he is deemed to be alive. That is, the Ātmā is the entity that truthfully represents consciousness or Brahma, and any person who recognises this fact that all the patron Gods supervising the various activities of creation ultimately find rest in the Ātmā or Brahma, and then re-emerge from it—as in the case when all the organs of perception and action start to function when a man wakes up from his sleep—is deemed to be an adroit, wise and enlightened person who acquires such stupendous powers that impossible things can be accomplished by him, such as for example the shifting of the mountain.

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The 'shifting of the mountain' is simply a figure of speech to emphasise an enlightened person's potentials and prowess than the actual and physical movement of the mountain, for the mountain, obviously, doesn't move!]

**अथातो निःश्रेयसादानं एता ह वै देवता अहंश्रेयसे विवदमाना अस्माच्छरीरादुच्चक्रमुस्तद्दारुभूतं शिष्येथैतद्वाक्प्रविवेश तद्वाचा वदच्छिष्य एवाथैतच्चक्षुः प्रविवेश तद्वाचा वदच्चक्षुषा पश्यच्छिष्य एवाथैतच्छ्रोत्रं प्रविवेश तद्वाचा वदच्चक्षुषा पश्यच्छ्रोत्रेण शृण्वच्छिष्य एवाथैनन्मनः प्रविवेश तद्वाचा वदच्चक्षुषा पश्यच्छ्रोत्रेण शृण्वन्मनसा ध्यायच्छिष्य एवाथैतत्प्राणः प्रविवेश तत्तत एव समुत्तस्थौ तद्देवाः प्राणे निःश्रेयसं विचिन्त्य प्राणमेव प्रज्ञात्मानमभिसंस्तूय सहैतैः सर्वैरस्माल्लोकादुच्चक्रमुस्ते वायुप्रतिष्ठाकाशात्मानः स्वर्ययुस्तथो एवैवं विद्वान्सर्वेषां भूतानां प्राणमेव प्रज्ञात्मानमभिसंस्तूय सहैतैः सर्वैरस्माच्छरीरादुत्क्रामति स वायुप्रतिष्ठाकाशात्मान स्वरेति तद्भवति यत्रैतद्देवास्तत्प्राप्य तदमृतो भवति यदमृता देवाः ।। 14 ।।**

*athāto niḥśreyasādānaṃ etā ha vai devatā ahaṃśreyase vivadamānā asmāccharīrāduccakramustaddārubhūtaṃ śiṣyethaitadvākpraviveśa tadvācā vadacchiṣya evāthaitaccakṣuḥ praviveśa tadvācā vadaccakṣuṣā paśyacchiṣya evāthaitacchrotraṃ praviveśa tadvācā vadaccakṣuṣā paśyacchrotreṇa śṛṇvacchiṣya evāthainanmanaḥ praviveśa tadvācā vadaccakṣuṣā paśyacchrotreṇa śṛṇvanmanasā dhyāyacchiṣya evāthaitatprāṇaḥ praviveśa tattata eva samuttasthau taddevāḥ prāṇe niḥśreyasaṃ vicintya prāṇameva prajñātmānamabhisaṃstūya sahaitaiḥ sarvairasmāllokāduccakramuste vāyupratiṣṭhākāśātmānaḥ svaryayustatho evaivaṃ vidvānsarveṣāṃ bhūtānāṃ prāṇameva prajñātmānamabhisaṃstūya sahaitaiḥ sarvairasmāccharīrādutkrāmati sa vāyupratiṣṭhākāśātmāna svareti tadbhavati yatraitaddevāstatprāpya tadamṛto bhavati yadamṛtā devāḥ //*

[Now how to obtain Mokṣa—emancipation and salvation—is described in this verse through a parable—] Once upon a time, the various patron Gods of the sense organs (such as speech, sight, hearing etc.) of the body became proud of their own importance and started quarrelling among themselves. They left the body. As a result, the body became dead like a log of wood, and it fell asleep. Then, 'speech' entered it and the man began to speak, but he could not move from his place. Next, 'sight' entered his body and, as a result, he could speak as well as see, but still he remained immobile and prostrate on the ground as before. Then, 'hearing' entered his body, and consequentially, the body could speak, see and hear as well, but it couldn't move a bit; it kept on lying on the ground as if dead. Then, 'mind-intellect' entered it. The body could now

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speak, see, hear and think, but it still remained spread-eagled, unable to move, on the ground.

At last, the 'Prāṇa' (the life infusing breath and one of the most important vital wind forces of life) entered the body. As soon at it did so, the body stood up. Then, the other patron Gods realised that it was indeed the 'Prāṇa' which has the potential powers and prowess to bestow 'Mokṣa' (liberation and deliverance to the creature). They also realised that the 'Prāṇa' was the most senior amongst them and it was all-important, mighty and the only activating force of life for the body. So they left the body along with the other vital winds (such as Apāna, Vyāna, Udāna and Samāna) and went back to the heavens in the sky to become one, or merge, with their primary Gods such as the fire, water, air, etc.

Erudite, wise, sagacious and enlightened persons who understand this fact regard the Ātmā of all the creatures as the only real and truthful, conscious, enlightened, illuminated and wise factor. They realise that the 'Prāṇa' is the vital wind along with other wind forces of life, but the former is the most important and superior amongst them. They realise also that their true identity is the vital wind called 'Prāṇa' which is synonymous with the Ātmā. They emerge from the body (at the time of death) transformed as this sublime and subtle wind, become expanded and diffused so as to uniformally pervade and spread in the sky like this wind, and ultimately rise up to reach the heaven. That wise person becomes synonymous with 'Prāṇa' in the heaven; this 'Prāṇa' of the heaven is the supreme 'Prāṇa' (i.e. the supreme Soul of the cosmos or Brahma) in which all the other Gods had already established themselves earlier as described in the previous paragraph. The individual 'Prāṇa' of the creature which has escaped from his body acquires all the virtues and attributes of the supreme essence in the form of the cosmic 'Prāṇa' which is immutable, eternal, infinite and absolute. It is from the 'Prāṇa' that all other Gods, such as those of speech, sight, hearing etc. representing the various sense organs of perception of the body, had emerged at the time of creation (14).

[Note :—Refer (a) Chāndogyopaniṣad, 5/1/1-5/1/15 of Sāma Veda tradition, and (b) Bṛhad Āraṇyaka-Upaniṣad 6/1/7-6/1/14 of Śukla Yajur Veda tradition.]

**अथातः पितापुत्रीयं संप्रदानमिति चाचक्षते। पिता पुत्रं प्रेष्याह्वयति नवैस्तृणैरगारं संस्तीर्याग्निमुपसमाधायोदकुम्भं सपात्रमुपनिधायाहतेन वाससा संप्रच्छन्नः श्येत एत्य पुत्र**

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उपरिष्टादभिनिपद्यत इन्द्रियैरस्येन्द्रियाणि संस्पृश्यापि वाऽस्याभिमुखत एवासीताथास्मै संप्रयच्छति वाचं मे त्वयि दधानीति पिता वाचं ते मयि दध इति पुत्रः प्राणं मे त्वयि दधानीति पिता प्राणं ते मयि दध इति पुत्रश्चक्षुर्मे त्वयि दधानीति पिता चक्षुस्ते मयि दध इति पुत्रः श्रोत्रं मे त्वयि दधानीति पिता श्रोत्रं ते मयि दध इति पुत्रो मनो मे त्वयि दधानीति पिता मनस्ते मयि दध इति पुत्रोऽन्नरसान्मे त्वयि दधानीति पितान्नरसांस्ते मयि दध इति पुत्रः कर्माणि मे त्वयि दधानीति पिता कर्माणि ते मयि दध इति पुत्रः सुखदुःखे मे त्वयि दधानीति पिता सुखदुःखे ते मयि दध इति पुत्रः आनन्दं रतिं प्रजातिं मे त्वयि दधानीति पिता आनन्दं रतिं प्रजातिं ते मयि दध इति पुत्रः इत्या मे त्वयि दधानीति पिता इत्यां ते मयि दध इति पुत्रो धियो विज्ञातव्यं कामान्मे त्वयि दधानीति पिता धियो विज्ञातव्यं कामांस्ते मयि दध इति पुत्रोऽथ दक्षिणावृदुपनिष्क्रामति तं पितानुमन्त्रयते यशो ब्रह्मवर्चसमन्नाद्यं कीर्तिस्त्वा जुषतामित्यथेतरः सव्यमंसमन्ववेक्षते पाणिनान्तर्धाय वसनान्तेन वा प्रच्छाद्य स्वर्गाल्लोकान्कामानप्नुहीति स यद्यगदः स्यात्पुत्रस्यैश्वर्ये पिता वसेत्परि वा व्रजेद्ययर्वै प्रेयाद्यदेवैनं समापयति तथा समापयितव्यो भवति तथा समापयितव्यो भवति।। 15।।

।। इति द्वितीयोऽध्यायः।।

*athātaḥ pitāputrīyaṃ saṃpradānamiti cācakṣate / pitā putraṃ praśyāhvayati navaistṛṇairagāraṃ saṃstīryāgnimupasamādhāyodakumbhaṃ sapātramupanidhāyāhatena vāsasā sampracchannaḥ śyeta etya putra uparīṣṭādabhinipadyata indriyairasyendriyāṇi saṃspṛśyāpi vā'syābhimukhata evāsītāthāsmai saṃprayacchati vācaṃ me tvayi dadhānīti pitā vācaṃ te mayi dadha iti putraḥ prāṇaṃ me tvayi dadhānīti pitā prāṇaṃ te mayi dadha iti putraścakṣurme tvayi dadhānīti pitā cakṣuste mayi dadha iti putraḥ śrotraṃ me tvayi dadhānīti pitā śrotraṃ te mayi dadha iti putro mano me tvayi dadhānīti pitā manaste mayi dadha iti putro'nnarasānme tvayi dadhānīti pitānnarasāṃste mayi dadha iti putraḥ karmāṇi me tvayi dadhānīti pitā karmāṇi te mayi dadha iti putraḥ sukhaduḥkhe me tvayi dadhānīti pitā sukhaduḥkhe te mayi dadha iti putraḥ ānandaṃ ratiṃ prajātiṃ me tvayi dadhānīti pitā ānandaṃ ratiṃ prajātiṃ te mayi dadha iti putraḥ ityā me tvayi dadhānīti pitā ityāṃ te mayi dadha iti putro dhiyo vijñātavyaṃ kāmānme tvayi dadhānīti pitā dhiyo vijñātavyaṃ kāmāṃste mayi dadha iti putro'tha dakṣiṇāvṛdupaniṣkrāmati taṃ pitānumantrayate yaśo brahmavarcasamannādyaṃ kīrtistvā juṣatāmityathetaraḥ savyamaṃsamanvavekṣate pāṇināntardhāya vasanāntena vā pracchādya svargāllokānkāmānapnuhīti sa yadyagadaḥ syātputrasyaiśvarye pitā vasetpari vā vrajedyayarvai preyādyadevainaṃ samāpayati tathā samāpayitavyo bhavati tathā samāpayitavyo bhavati //*

*// iti dvitīyo'dhyāyaḥ //*

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[Now the rituals to be followed by the old father prior to his death are described here—] When the father has finally decided that he should abandon his mortal coil (or he is ready and prepared for the impending death), he calls his son to him. The father should establish the sacrificial fire in the prescribed manner on the altar shaded by a grass covered/ thatched canopy. A water filled pot is placed on the North or East side of the fire; another pot full of grain is put on this pot. The father should attire himself in a 2-piece white clean cloth and wear a garland. Entering his house, he should summon his son, embrace him and then touch his body with his own body—that is, he should embrace him and symbolically transfer all his energy, virtues, qualities, competence, aptitude, wisdom, knowledge and glories to his son by the gesture of physical contact of touching his body as done during the process of an affecionate and fatherly embrace, or a western-style warm hug or handshake.

The father should tell his son, 'I transfer my power of speech (i.e. my skills at oratory and the aptitude to make pleasant talk so as to endear my listener) to you'. The son should reply, 'Father! I accept you faculty and skills of speech'.

The father should then say, 'Oh son! I establish my 'Prāṇa' (vital life forces) in you'. The son should reply, 'I accept your 'Prāṇa' (vitality) inside me'.

The father should then tell his son, 'Oh son! I establish my 'eyes' (faculty of observation and having deep insight) in you'. The son should reply, 'Father! I accept your 'sight' (i.e. I accept your powers and experience to have deep insight into reality)'.

The father should then tell his son, 'Oh son! I establish my 'ears' (faculty of hearing and learning) in you'. The son should reply, 'Father! I accept your 'ears' (i.e. the powers to imbibe knowledge through the process of hearing) from you'.

The father should then tell his son, 'Oh son! I establish in you all my essential vitality, powers and strengths derived from the nourishment that I have got through the food eaten by me till date.' The son should reply, 'Father! I accept your essential powers, virtues, strengths, vitality and nourishment inside me'.

The father should then tell his son, 'Oh son! I transfer all the good



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deeds, virtues and their benefits to you'. The son should reply, 'Father! I accept all your good deeds, virtues and their beneficial effects in me'.

The father should then tell his son, 'Oh son! I transfer all my fortunes as well as misfortunes, happiness as well as sorrows, to you'. The son should reply, 'Father! I accept them' (i.e. I accept all your assets and liabilities).

The father should then tell his son, 'Oh son! I transfer to you my virility, the powers to procreate, the ability to enjoy a happy and successful conjugal life as a householder'. The son should reply, 'Father! I accept this ability and strengths from you.' [This stanza should not be misconstrued that the father is inspiring his son to become lascivious, licentious, promiscuous and sexually pervert. The intention here is to tell his son to carry forward the lineage of the family by the process of procreation and treat it as his holy and noble duty as promised to his father at the time of the latter's death, which is virtually the ceremony of 'passing of the baton'. We must remember that this verse pertains to a householder and not an ascetic or mystic or a forest dwelling mendicant who has completely renounced the world and has nothing to do with the household and family.]

The father should then tell his son, 'Oh son! I transfer my virtues of commitment to purpose, my steadfastness, agility, perseverance, diligence, speed and efficiency to you'. The son should reply, 'Father! I accept these virtues also.'

The father should then tell his son, 'Oh son! I transfer my wisdom and intellect, my knowledge, my special skills, aptitudes, competence and ambitions to you'. The son should reply, 'Father! I accept them too.'

Thereafter, the son should go around his father and then move away from him from the eastern side of his body. The father then blesses him again, saying, 'Let you be blessed with good fame, fortunes, glory and divine radiance as well as the powers to accept, digest and assimilate food (i.e. remain in good and robust health) and have excellent qualities'.

The son should then look towards his left, and holding a veil or a piece of cloth before his eyes, he should address the father, saying, 'Father! Let you be blessed with the desired heaven and comforts therein' (i.e. I pray that you go to the heaven and attain peace there).

After that, the father should follow any of these courses of actions—(i)

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if he is healthy, he should treat the son as a de-facto Master of the household and devolve all his powers and authority of the day-to-day running of the household to him. While still living with him in the house, he remains on the sidelines, acting as an advisor only, (ii) he should abandon the household altogether and become a mendicant, (iii) if he desires so, he can go to the heaven (i.e. die), leaving behind his son as his rightful heir who is empowered with all the authorities, facilities, faculties, rights and fames that were earlier his father's (15).

[Note :—In this Canto, the Upaniṣadic sage is advising a householder. The main thrust is to prepare the householder for the ultimate, irrefutable truth that he has to ultimately exit from his household upon death and so he must do it in a planned manner, not waiting for a sudden development, such as sudden death or accident, to occur. The householder is made to realise the fact that he should live in the world as an intrepid traveler and as a managing director of a company who manages the affairs of the company to the best of his ability, but hands over the baton to a worthy successor when the time approaches. This 'passing the baton' ceremony should be done in a scripture-sanctioned, phased and planned manner, and sooner it is done, the better. This Canto also enlightens the father on his true identity of being the Ātmā which is separate from his gross body. This mentally prepares him to leave the attraction of the body and the world and die peacefully. It creates a sense of detachment in him and he does not wish to remain greedily clinging to all his worldly objects of comfort and the authority that he had been enjoying even till the last moment.]

* * *

## Canto 3

प्रतर्दनो ह वै दैवोदासिरिन्द्रस्य प्रियं धामोपजगाम युद्धेन पौरुषेण च तं हेन्द्र उवाच प्रतर्दन वरं ते ददानीति स होवाच प्रतर्दनस्त्वमेव वृणीष्व यं त्वं मनुष्याय हिततमं मन्यस इति तं हेन्द्र उवाच न वै वरं परस्मै वृणीते त्वमेव वृणीष्वेत्यवरो वै तर्हि किल म इति होवाच प्रतर्दनोऽथो खल्विन्द्रः सत्यादेव नेयाय सत्यं हीन्द्रः स होवाच मामेव विजानीह्येतदेवाहं मनुष्याय हिततमं मन्ये यन्मां विजानीयां त्रिशीर्षाणं त्वाष्ट्रमहनमवाङ्मुखान्यतीन्सालावृकेभ्यः प्रायच्छं बह्वीः संधा अतिक्रम्य दिवि प्रह्लादीनतृणमहमन्तरिक्षे पौलोमान्पृथिव्यां कालकाञ्यांस्तस्य मे तत्र न लोम च नामीयते। स यो मां विजानीयान्नास्य केन च कर्मणा लोको मीयते न मातृवधेन न पितृवधेन न स्तेयेन न भ्रूणहत्यया नास्य पापं च न चकृषो मुखान्नीलं वेत्तीति।। 1।।

*pratardano ha vai daivodāsirindrasya priyaṃ dhāmopajagāma yuddhena pauruṣeṇa ca taṃ hendra uvāca pratardana varaṃ te dadānīti sa hovāca*

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*pratardanastvameva vṛṇīṣva yaṃ tvaṃ manuṣyāya hitatamaṃ manyasa iti taṃ hendra uvāca na vai varaṃ parasmai vṛṇīte tvameva vṛṇīṣvetyavaro vai tarhi kila ma iti hovāca pratardano'tho khalvindraḥ satyādeva neyāya satyaṃ hīndraḥ sa hovāca māmeva vijānīhyetadevāhaṃ manuṣyāya hitatamaṃ manye yanmāṃ vijānīyāṃ triśīrṣāṇaṃ tvāṣṭramahanamavāṅmukhānyatīnsālāvṛkebhyaḥ prāyacchaṃ bahvīḥ sandhā atikramya divi prahlādīnatṛṇamahamantarikṣe paulomānpṛthivyāṃ kālakāśyāṃstasya me tatra na loma ca nāmīyate / sa yo māṃ vijānīyānnāsya kena ca karmaṇā loko mīyate na mātṛvadhena na pitṛvadhena na steyena na bhrūṇahatyayā nāsya pāpaṃ ca na cakṛṣo mukhānnīlaṃ vettīti //*

Once upon a time, during the legendary God-Demon war, the son of king Divodāsa, named Pratardana, went to the abode of Indra (the king of Gods) with the intention of helping the Gods against the demons in the war. Indra was pleased and impressed by his contribution, unique skills and valour in battle. He said to Pratardana, 'What blessing or boon should I give you?' Pratardana replied, 'Oh king of Gods! Any blessing which you think will be beneficial for mankind, you can give it to me'.

Indra said, 'Oh King! It is well known that no one seeks a boon or blessing for others. So you must ask anything for yourself'. Pratardana replied, 'Then I shall prefer to remain without a boon or blessing.'

Indra was pleased and he answered, 'Let my true form and nature, and its importance and significance, be known to you. This knowledge is most beneficial for mankind. I have killed the 3-headed son (named Viśvarūpa) of Prajāpati with my 'Vajra' (thunderbolt; Indra's invincible and strong mace). I have cut to pieces many a Saṃnyāsīs (renunciate hermits) who had gone astray, had fallen from their chosen righteous path, and had fallen prey to delusions, perversions and worldly allurements as well as had become devoid of noble thoughts and virtuous conduct. I have thrown them to wolves as a punishment. I have even killed the demons who were the compatriots of (a great devotee) Prahlāda as well as those who were the comrades of demon Pulomā and others who lived on the earth in the clan of Kālakhāñja. But inspite of all this punishment, mayhem and bloodshed, not a single hair of mine could be harmed because I had not been proud of any of my successes, and neither did I expect any reward for them.

Similarly, those who understand this basic fact about me and my true nature and form, and are wisened to it, can be assured of good fortunes

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which are not at all affected by their worldly deeds and actions, howsoever unwarranted and wayward they might seem to be. They have never to fear from anything in this world. [In short, a person who possesses two noble virtues—one, not being proud of achievements and successes, and two, not expecting any reward or benefit from any deed done or action taken by him, i.e. who is totally dispassionate and detached in this world, who is not proud or haughty, is assured of all round success and good fortune] (1).

**स होवाच प्राणोऽस्मि प्रज्ञात्मा तं मामायुरमृतमित्युपास्वायुः प्राणः प्राणो वा आयुः प्राण उवाचामृतम्। यावद्ध्यस्मिञ्छरीरे प्राणो वसति तावदायुः प्राणेन ह्येवामुष्मिँल्लोकेऽमृतत्वमाप्नोति प्रज्ञया सत्यसंकल्पम् स यो म आयुरमृतमित्युपास्ते सर्वमायुरस्मिँल्लोक एवाप्नोत्यमृतत्वमक्षितिं स्वर्गे लोके तद्धैक आहुरेकभूयं वै प्राणा गच्छन्तीति। न हि कश्चन शक्नुयात्सकृद्वाचा नाम प्रज्ञापयितुं चक्षुषा रूपं श्रोत्रेण शब्दं मनसा ध्यानमित्येकभूयं वै प्राणा भूत्वा एकैकं सर्वाण्येवैतानि प्रज्ञापयन्ति वाचं वदतीं सर्वे प्राणा अनुवदन्ति चक्षुः पश्यत्सर्वे प्राणा अनुपश्यन्ति श्रोत्रं शृण्वत्सर्वे प्राणा अनुशृण्वन्ति मनो ध्यायत्सर्वे प्राणा अनुध्यायन्ति प्राणं प्राणन्तं सर्वे प्राणा अनुप्राणन्तीत्येव एवमुहैवैतदिति हेन्द्र उवाचास्तीत्येव प्राणानां निःश्रेयसादानमिति।। 2 ।।**

*sa hovāca prāṇo'smi prajñātmā taṃ māmāyuramṛtamityupāsvāyuḥ prāṇaḥ prāṇo vā āyuḥ prāṇa uvācāmṛtaṃ yāvaddhyasmiñcharīre prāṇo vasati tāvadāyuḥ prāṇena hyevāmuṣmiṃlloke'mṛtatvamāpnoti prajñayā satyasaṅkalpaṃ sa yo ma āyuramṛtamityupāste sarvamāyurasmiṃlloka evāpnotyamṛtatvamakṣitiṃ svarge loke taddhaika āhurekabhūyaṃ vai prāṇā gacchantīti / na hi kaścana śaknuyātsakṛdvācā nāma prajñāpayituṃ cakṣuṣā rūpaṃ śrotreṇa śabdaṃ manasā dhyānamityekabhūyaṃ vai prāṇā bhūtvā ekaikaṃ sarvāṇyevaitāni prajñāpayanti vācaṃ vadatīṃ sarve prāṇā anuvadanti cakṣuḥ paśyatsarve prāṇā anupaśyanti śrotraṃ śṛṇvatsarve prāṇā anuśṛṇvanti mano dhyāyatsarve prāṇā anudhyāyanti prāṇaṃ prāṇantaṃ sarve prāṇā anuprāṇantītyeva evamuhaivaitaditi hendra uvācāstītyeva prāṇānāṃ niḥśreyasādānamiti //*

Indra said, 'I am a manifestation of 'Prāṇa' itself which is enlightenment and super consciousness personified. You should regard me as a personification of 'life and elixir of eternity' and worship me as such. Life is 'Prāṇa' and 'Prāṇa' is life as well as the essential elixir of eternity called 'Amṛta'. As long as the 'Prāṇa' resided in this body, there is life. It is because of this conscious factor, the active factor called 'Prāṇa',

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that a man is able to feel and enjoy the benefits of this elixir of eternity called 'Amṛta'.

A person decides about the truth of anything after debating a lot only because he has knowledge and a bank of information to guide him towards the truth. [He has a data input in his intellect, and the decision as to what constitute the 'Truth' is based on this information included in the input data bank of the intellect and his access to this knowledge.]

Those persons who worship me as being an image of 'Āyu' (age) and 'Amṛta' (elixir of eternity) accomplish success and get fame in this world, and they are eligible to attain heaven and enjoy the ecstasy of being a partner in the joys of eternity.

Regarding this 'Prāṇa' element, some erudite sages aver that all the types of 'Prāṇas' (there are five forms of 'Prāṇas'; see note) work in harmony and unison though all are independent of each other. When one 'Prāṇa' is active, the others keep in the background and silently ratify its actions. For example, when the tongue speaks, the rest of the sensory organs keep quite or, in other words, all the energy of the body, all the concentration of the mind, all the forces of life in the body are focused on the faculty of speech, enabling the man to speak forcefully, coherently and intelligently. Similarly, when the eyes see, the entire focus of attention shifts from the speech centre in the brain to the sight centre, and so on and so forth. The five organs of sense which ascribe the element of 'life' to the otherwise inanimate body cannot work simultaneously but independently with the same energy, concentration and vigour. So we conclude that when the vital 'Prāṇa' symbolising the 'Ātmā', the soul, the microcosmic power house of the creature, starts its own functions, the other 'Prāṇas' (or the driving forces activating the five sense organs of perception such as speech, sight, hearing, smelling, tasting and the five organs of action such as hand, leg, genitals, anus and mouth) simply follow its instructions, they become subordinate to it and fall silent. They silently ratify its actions because the vital 'Prāṇa' is superior to the other 'Prāṇas'. But that does not mean that they are idle; they all work in tandem with the main 'Prāṇa' so as to ensure that the carriage—that is, the body carrying the Ātmā—functions smoothly and properly without a hitch.

Although all the 'Prāṇas' are the same, but the main 'Prāṇa' is the provider of auspiciousness and welfare to the creature because not only does the body perceive and enjoy the world using this 'Prāṇa', it also

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empowers it with all the abilities that it is famous for. This is the truth', said Indra. (2).

[Note :—(i) The word 'Prāṇa' is indicative of the vital forces of life; it is the consciousness that makes an entity 'live, active and animate' as opposed to 'dead, inactive or inanimate' entity. 'Prāṇa' literally means 'breath, air, life, wind, strength, valour, vitality, courage, energy'. 'Prāṇa' is also the vital conscious factor which is the elementary driving force of life; though intangible, the 'Prāṇa' infuses life to the various sense organs of the body and makes it active. Without 'Prāṇa', the body doesn't function, it is lifeless and worthless.

(ii) There are five vital winds which regulate the functioning of the body and its organs of perception and action; these winds are the subtle 'Prāṇas' of the body. They are the following :—(a) 'Prāṇa' is the vital wind force that drives the heart and the lungs; it regulates breath, (b) 'Apāna' is the vital wind force pressing downwards; it controls digestion and excretion, (c) 'Udāna' is the vital wind pushing up the body, e.g. during coughing, belching, speaking, (d) 'Samāna' is the vital wind force that controls circulation in the body and (e) 'Vyāna' is the vital wind force which maintains equilibrium in the body and maintains its shape.

Besides these gross manifestations of the 'Vital Wind', there is a subtle form which is not perceptible by even the mind-intellect complex, but is nevertheless essential for all these vital winds to function properly. It is the super conscious Ātmā or soul or spirit of the creature. Hence, it is also called '6th Prāṇa' of the creature, almost like the '6th sense' in a man. This 6th 'Prāṇa' is independent of the other five 'Prāṇas', but is essentially the 'Master of the ceremony' or 'the Lord of the ring' so to say, for, without it, nothing functions. It is not only the 'atom' of the molecule but embodies the subtle laws of physics that makes the interior constitution of the atom—the electron, the proton, the neutron etc.—to function. It regulates their movements and other physical properties. And, even as stupendous energy is trapped inside the microscopic, miniscule atom, which otherwise is inert in itself, ready to be unleashed, the metaphysical atom called the Ātmā/soul contains this vast cosmic energy in its bosom. The release of this energy contained in the atom-like Ātmā/soul is manifested as the vast and myriad visible cosmos, with its magnificent and fascinating diversity and exuberance.]

**जीवति वागपेतो मूकान्विपश्यामो जीवति चक्षुरपेतोऽन्धान्विपश्यामो जीवति श्रोत्रापेतो बधिरान्विपश्यामो जीवति बाहुच्छिन्नो जीवत्यूरुच्छिन्न इत्येवं हि पश्याम इत्थ खलु प्राण एव प्रज्ञात्मेदं शरीरं परिगृह्योत्थापयति तस्मादेतमेवोथमुपासीत यो वै प्राणः सा प्रज्ञा या वा प्रज्ञा स प्राणः। सह ह्येतावस्मिञ्छरीरे वसतः सहोत्क्रामतस्तस्यैषैव दृष्टिरेतद्विज्ञानं यत्रैतत्पुरुषः सुप्तः स्वप्नं न कञ्चन पश्यत्यथास्मिन्प्राण एवैकधा भवति तदैनं वाक्सर्वैर्नामभिः सहाप्येति चक्षुः सर्वै**

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**रूपैः सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यातैः सहाप्येति स यदा प्रतिबुध्यते यथाग्नेर्ज्वलतो विस्फुलिङ्गा विप्रतिष्ठेरन्नेवमेवैतस्मादात्मनः प्राणा यथायतनं विप्रतिष्ठन्ते प्राणेभ्यो देवा देवेभ्यो लोकास्तस्यैषैव सिद्धिरेतद्विज्ञानं यत्रैतत्पुरुष आर्तो मरिष्यन्नाबल्यं न्येत्य मोहं नैति तदाहुरुदक्रमीच्चित्तं। न शृणोति न पश्यति न वाचा वदत्यथास्मिन्प्राण एवैकधा भवति तदैनं वाक्सर्वैर्नामभिः सहाप्येति चक्षुः सर्वै रूपैः सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यातैः सहाप्येति स यदा प्रतिबुध्यते यथाग्नेर्ज्वलतो विस्फुलिङ्गा विप्रतिष्ठेरन्नेवमेवैतस्मादात्मानः प्राणा यथायतनं विप्रतिष्ठन्ते प्राणेभ्यो देवा देवेभ्यो लोकाः।। 3।।**

*jīvati vāgapeto mūkānvipaśyāmo jīvati cakṣurapeto'ndhānvipaśyāmo jīvati śrotrāpeto badhirānvipaśyāmo jīvati bāhucchinno jīvatyūrucchinna ityevaṃ hi paśyāma ityatha khalu prāṇa eva prajñātmedaṃ śarīraṃ parigṛhyotyāpayati tasmādetamevothamupāsīta yo vai prāṇaḥ sā prajñā yā vā prajñā sa prāṇaḥ / saha hyetāvasmiñcharīre vasataḥ sahotkrāmatastasyaiṣaiva dṛṣṭiretad-vijñānaṃ yatraitatpuruṣaḥ suptaḥ svapnaṃ na kañcana paśyatyathāsmin-prāṇa evaikadhā bhavati tadainaṃ vāksarvairnāmabhiḥ sahāpyeti cakṣuḥ sarvai rūpaiḥ sahāpyeti śrotraṃ sarvaiḥ śabdaiḥ sahāpyeti manaḥ sarvairdhyātaiḥ sahāpyeti sa yadā pratibudhyate yathāgnerjvalato visphuliṅgā vipratiṣṭherannevamevaitasmādātmanaḥ prāṇā yathāyatanaṃ vipratiṣṭhante prāṇebhyo devā devebhyo lokāstasyaiṣaiva siddhiretadvijñānaṃ yatraitat-puruṣa ārto mariṣyannābalyaṃ nyetya mohaṃ naiti tadāhurudakramīccittaṃ na śṛṇoti na paśyati na vācā vadatyathāsminprāṇa evaikadhā bhavati tadainaṃ vāksarvairnāmabhiḥ sahāpyeti cakṣuḥ sarvai rūpaiḥ sahāpyeti śrotraṃ sarvaiḥ śabdaiḥ sahāpyeti manaḥ sarvairdhyātaiḥ sahāpyeti sa yadā pratibudhyate yathāgnerjvalato visphuliṅgā vipratiṣṭherannevamevaitasmādātmanaḥ prāṇā yathāyatanaṃ vipratiṣṭhante prāṇebhyo devā devebhyo lokāḥ //*

A man continues to 'live' without his organs of speech (as it is obvious when we see so many dumb around us). Those without eyes also live (as we witness with so many blind people around us). Deaf also live. Those without wisdom and intelligence also live because children and infants, who have almost nil wisdom and discrimination abilities to chose what is good and avoid what is bad, and are ignorant in all aspects of life, also live (and so do lunatics and mentally challenged individuals). But without the presence of 'Prāṇa', no one can survive.

The 'Prāṇa' is the factor which activates or infuses life to the sense organs (of perception and action) which constitute the gross body of the man as well as to his subtle Ātmā/soul which is an embodiment of enlightenment, wisdom and knowledge. It pervades the whole body,

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and inspires and motivates it to function, be active and be mobile in various ways.

Hence, it should be adored, honoured and worshipped as 'Uktha'. [The word means—to rise, to become active, to lift. Here it refers to the ability of the 'Prāṇa' to lift and move the otherwise lifeless body.] So, verily, both the vital forces of life regulating the sense organs and the ability to think, discriminate, learn, understand and react accordingly, are nothing else but the diverse manifestations of the 'Prāṇa'. Both of them co-habit this body and both exit from it together at the time of death. This is the essential knowledge and the philosophy behind the supreme Brahma in the form of 'Prāṇa' present in the body. [The word 'Prāṇa' has been explained in verse no. 2. Here the word refers to both the Ātmā/ soul of the creature which is synonymous with the enlightened Brahma and is regarded as the 6th 'Prāṇa' as well as the other 5 'Prāṇas' or vital winds taken together.]

When a man is in a 'deep sleep state of consciousness' and does not see any kind of dream, all his five organs of perception constituting his gross body as well as his mind-intellect complex constituting his subtle body, withdraw in to the main 'Prāṇa' which, in this state, is the Ātmā or soul of the man and his true and subtle identity.

When a man wakes up from sleep and becomes awake, all his hitherto withdrawn and dormant sense organs spring out like flames leaping up from a re-kindled fire, and spread out in all directions. The patron Gods of these senses become active (awake) along with their respective habitats (the sense organs) and they create this myriad, fascinating and diverse world (of colours as diverse as the colours of the rainbow, as it were).

When a dying man gradually sinks into coma, he does not hear, see, speak or think of anything. All his vital winds have withdrawn into the 'Prāṇa' and there remains no separate entity as such. The world, for all practical purposes, does not exist for a man in coma (or an unconscious state similar to 'deep sleep state of consciousness' in the language of Vedānta) (3).

[Note :—Reference Bṛhad-Āraṇyaka Upaniṣad, 1/5/21.]

**स यदास्माच्छरीरादुत्क्रामति वागस्मात्सर्वाणि नामान्यभिविसृजते। वाचा सर्वाणि नामान्याप्नोति प्राणोऽस्मात्सर्वान्गन्धानभिविसृजते प्राणेन सर्वान्गन्धानाप्नोति चक्षुरस्मात्सर्वाणि रूपाण्यभि-विसृजते चक्षुषा सर्वाणि रूपाण्याप्नोति श्रोत्रमस्मात्सर्वाञ्छब्दानभिविसृजते श्रोत्रेण**



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**सर्वाञ्छब्दानाप्नोति मनोऽस्मात्सर्वाणि ध्यातान्यभिविसृजते मनसा सर्वाणि ध्यातान्याप्नोति सैषा प्राणे सर्वाप्तिर्यो। वै प्राणः सा प्रज्ञा या वा प्रज्ञा स प्राणः स ह ह्येतावस्मिञ्छरीरे वसतः सहोत्क्रामतोऽथ खलु यथा प्रज्ञायां सर्वाणि भूतान्येकी भवन्ति तद्व्याख्यास्यामः।।4।।**

*sa yadāsmāccharīrādutkrāmati vāgasmātsarvāṇi nāmānyabhivisṛjate / vācā sarvāṇi nāmānyāpnoti prāṇo'smātsarvāngandhānabhivisṛjate prāṇena sarvāngandhānāpnoti cakṣurasmātsarvāṇi rūpāṇyabhivisṛjate cakṣuṣā sarvāṇi rūpāṇyāpnoti śrotramasmātsarvāñchabdānabhivisṛjate śrotreṇa sarvāñchabdānāpnoti mano'smātsarvāṇi dhyātānyabhivisṛjate manasā sarvāṇi dhyātānyāpnoti saiṣā prāṇe sarvāptiryo / vai prāṇaḥ sā prajñā yā vā prajñā sa prāṇaḥ sa ha hyetāvasmiñcharīre vasataḥ sahotkrāmato'tha khalu yathā prajñāyāṃ sarvāṇi bhūtānyekī bhavanti tadvyākhyāsyāmaḥ //*

When the vital force of life called 'Prāṇa' finally exits from this body, it does so along with the other vital forces of the body such as the faculty of sight, speech, hearing, smell and taste. The eyes stop seeing, the tongue stops tasting and speaking, the nose stops smelling and breathing, the ears stop hearing and balancing the body, the heart stops beating and circulating blood, and the mind-intellect stops thinking and desiring anything. All of them get established in the Ātmā which is the 'subtle Prāṇa' of the creature.

Hence we deduce that the 'subtle Prāṇa' (Ātmā/soul) is the real and truthful conscious factor in the creature because it is the ultimate habitat as well as the spring board of all other five 'Prāṇas' of the body. It is an embodiment and a fount of consciousness, knowledge, wisdom, intelligence, enlightenment and discriminatory faculty, it is the absolute, immutable, irrefutable and supreme Truth and Reality—in short, of 'Prajñā' (प्रज्ञा). Both the 'subtle Prāṇa' and 'Prajñā' are, therefore, synonymous with each other (4).

**वागेवास्मा एकमङ्गमुदूढं तस्यै नाम परस्तात्प्रतिविहिता भूतमात्रा घ्राणमेवास्या एकमङ्गमुदूढं तस्य गन्धः परस्तात्प्रतिविहिता भूतमात्रा चक्षुरेवास्या एकमङ्गमुदूढं तस्य रूपं परस्तात्प्रतिविहिता भूतमात्रा श्रोत्रमेवास्या एकमङ्गमुदूढं तस्य शब्दः परस्तात्प्रतिविहिता भूतमात्रा जिह्वैवास्या एकमङ्गमुदूढं तस्यान्नरसः परस्तात्प्रतिविहिता भूतमात्रा हस्तावेवास्या एकमङ्गमुदूढं तयोः कर्म परस्तात्प्रतिविहिता भूतमात्रा शरीरमेवास्या एकमङ्गमुदूढं तस्य सुखदुःखे परस्तात्प्रतिविहिता भूतमात्रा उपस्थ एवास्या एकमङ्गमदूढं तस्यानन्दो रतिः प्रजातिः परस्तात्प्रतिविहिता भूतमात्रा पादावेवास्या एकमङ्गमुदूढं तयोरित्या परस्तात्प्रतिविहिता भूतमात्रा प्रज्ञैवास्या एकमङ्गमुदूढं तस्यै धियो विज्ञातव्यं कामाः परस्तात्प्रतिविहिता भूतमात्रा।।5।।**

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*vāgevāsmā ekamaṅgamudūḍhaṃ tasyai nāma parastātprativihitā bhūtamātrā ghrāṇamevāsyā ekamaṅgamudūḍhaṃ tasya gandhaḥ parastātprativihitā bhūtamātrā cakṣurevāsyā ekamaṅgamudūḍhaṃ tasya rūpaṃ parastātprativihitā bhūtamātrā śrotramevāsyā ekamaṅgamudūḍhaṃ tasya śabdaḥ parastātprativihitā bhūtamātrā jihvaivāsyā ekamaṅgamudūḍhaṃ tasyānnarasaḥ parastātprativihitā bhūtamātrā hastāvevāsyā ekamaṅgamudūḍhaṃ tayoḥ karma parastātprativihitā bhūtamātrā śarīramevāsyā ekamaṅgamudūḍhaṃ tasya sukhaduḥkhe parastātprativihitā bhūtamātrā upastha evāsyā ekamaṅgamudūḍhaṃ tasyānando ratiḥ prajātiḥ parastātprativihitā bhūtamātrā pādāvevāsyā ekamaṅgamudūḍhaṃ tayorityā parastātprativihitā bhūtamātrā prajñaivāsyā ekamaṅgamudūḍhaṃ tasyai dhiyo vijñātavyaṃ kāmāḥ parastātprativihitā bhūtamātrā //*

[Here it is described how the whole external world boils down to nothing else but an extended illusionary imagination of the various functions of 'Prāṇa' called Ātmā, which is pure consciousness residing inside the bosom of the creature.] Verily, the speech performs one action of the vital 'Prāṇa' vis-à-vis the outside world, and that is known as speaking the various names of the objects of the world (e.g. calling someone by a name; assigning each and every object in this world with a particular name or group of letters which is the individual identification of that object). Similarly, the nose relates to the outside world through the perception known as 'smell' (i.e. the vital 'Prāṇa' perceives and interacts with the outside world through the elementary function of smell through its instrument of the nose).

Likewise, the eyes act as a medium through which the 'Prāṇa' interacts with the outside world and perceives it through the elementary function of sight (i.e. it sees, views and observes the various forms, shapes, contours and colours of the world through the eyes). The ears help to perceive the world through the elementary function of hearing of sound originating in the outside world. The tongue helps in the perception of 'taste', the hands help the subtle 'Prāṇa' to 'do' anything, the legs help it to 'move', the body takes over the duty of 'feeling' agonies, sorrows and pains or enjoying the physical comforts provided by the objects of the world, the genitals help it in 'procreation', and the mind performs the activity of 'thinking and contemplating' on behalf of the vital 'Prāṇa', or the subtle form of 'Prāṇa' which is the Ātmā or soul of the creature. It is pure consciousness (Ātmā/soul) in the creature which is the actual seat of authority and power, and

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all these functions are carried out by it using the various organs of perception and action which only act as instruments to aid the Ātmā. They individually and collectively are only an extension of the diverse functions of the Ātmā. They don't have their own independent existence par se (5).

**प्रज्ञया वाचं समारुह्य वाचा सर्वाणि नामान्याप्नोति प्रज्ञया प्राणं समारुह्य प्राणेन सर्वान्गन्धानाप्नोति प्रज्ञया चक्षुः समारुह्य चक्षुषा सर्वाणि रूपाण्याप्नोति प्रज्ञया श्रोत्रं समारुह्य श्रोत्रेण सर्वाञ्छब्दानाप्नोति प्रज्ञया जिह्वां समारुह्य जिह्वया सर्वानन्नरसानाप्नोति प्रज्ञया हस्तौ समारुह्य हस्ताभ्यां सर्वाणि कर्माण्याप्नोति प्रज्ञया शरीरं समारुह्य शरीरेण सुखदुःखे आप्नोति प्रज्ञयोपस्थं समारुह्योपस्थेनानन्दं रतिं प्रजातिमाप्नोति प्रज्ञया पादौ समारुह्य पादाभ्यां सर्वा इत्या आप्नोति प्रज्ञयैव धियं समारुह्य प्रज्ञयैव धियो विज्ञातव्यं कामानाप्नोति।। 6 ।।**

*prajñayā vācaṃ samāruhya vācā sarvāṇi sāmānyāpnoti prajñayā prāṇaṃ samāruhya prāṇena sarvāngandhānāpnoti prajñayā cakṣuḥ samāruhya cakṣuṣā sarvāṇi rūpāṇyāpnoti prajñayā śrotraṃ samāruhya śrotreṇa sarvāñchabdānāpnoti prajñayā jihvāṃ samāruhya jihvayā sarvānanna-rasānāpnoti prajñayā hastau samāruhya hastābhyāṃ sarvāṇi karmāṇyāpnoti prajñayā śarīraṃ samāruhya śarīreṇa sukhaduḥkhe āpnoti prajñayopasthaṃ samāruhyopasthenānandaṃ ratiṃ prajātimāpnoti prajñayā pādau samāruhya pādābhyāṃ sarvā ityā āpnoti prajñayaiva dhiyaṃ samāruhya prajñayaiva dhiyo vijñātavyaṃ kāmānāpnoti //*

Using 'Prajñā' (information, knowledge, wisdom, intelligence, enlightenment, erudition, judicious thinking and discriminating faculty) as a leash or a whip, a man is able to control the organs of speech and accept the different words identifying the various object of this world. 'Prajñā' makes him accept the various sights through the organs of eyes, the various smells through the nose, the various sounds through the ears and the various tastes through the tongue. It is the 'Prajñā' that uses the hands to do various deeds, the body to enjoy and suffer from the various elements of this worlds, the genitals to reproduce, the legs to move, and the mind to think and desire (6).

[Note :—A man should use his wisdom and erudition judiciously to decide what to and what not to speak, see, smell, hear and taste; what to and what not to do, where to go, what to enjoy or detest, when to reproduce and when to observe continence, when to abstain from indulgences, what to think about or long for. So, in short, 'Prajñā' should be used as a leash on all the external functions of the Ātmā or 'Prāṇa'.]

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न हि प्रज्ञापेता वाङ्नाम किंचन प्रज्ञापयेतन्यत्र मे मनोऽभूदित्याह नाहमेतन्नाम प्राज्ञासिषमिति न हि प्रज्ञापेतः प्राणो गन्धं कंचन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतं गन्धं प्राज्ञासिषमिति न हि प्रज्ञापेतं चक्षू रूपं किंचन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतद्रूपं प्राज्ञासिषमिति न हि प्रज्ञापेतं श्रोत्रं शब्दं कंचन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतं शब्दं प्राज्ञासिषमिति न हि प्रज्ञापेता जिह्वान्नरसं कंचन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतमन्नरसं प्राज्ञासिषमिति न हि प्रज्ञापेतौ हस्तौ कर्म किंचन प्रज्ञापयेतामन्यत्र मे मनोऽभूदित्याह नाहमेतत्कर्म प्राज्ञासिषमिति न हि प्रज्ञापेतं शरीरं सुखं दुःखं किंचन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतत्सुखदुःखं प्राज्ञासिषमिति न हि प्रज्ञापेत उपस्थ आनन्दं रतिं प्रजातिं कञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतमानन्दं रतिं प्रजातिं प्राज्ञासिषमिति न हि प्रज्ञापेतौ पादावित्यां कांचन प्रज्ञापयेतामन्यत्र मे मनोऽभूदित्याह। नाहमेतामित्यां प्राज्ञासिषमिति न हि प्रज्ञापेता धीः काचन सिध्येन्न प्रज्ञातव्यं प्रज्ञायेत।। 7 ।।

*na hi prajñāpetā vāṅnāma kiñcana prajñāpayetanyatra me mano'bhūdityāha nāhametannāma prājñāsiṣamiti na hi prajñāpetaḥ prāṇo gandhaṃ kañcana prajñapayedanyatra me mano'bhūdityāha nāhametaṃ gandhaṃ prājñāsiṣamiti na hi prajñāpetaṃ cakṣū rūpaṃ kiñcana prajñāpayedanyatra me mano'bhūdityāha nāhametadrūpaṃ prājñāsiṣamiti na hi prajñāpetaṃ śrotraṃ śabdaṃ kañcana prajñāpayedanyatra me mano'bhūdityāha nāhametaṃ śabdaṃ prājñāsiṣamiti na hi prajñāpetā jihvānnarasaṃ kañcana prajñāpayedanyatra me mano'bhūdityāha nāhametamannarasaṃ prājñāsiṣamiti na hi prajñāpetau hastau karma kiñcana prajñāpetāmanyatra me mano'bhūdityāha nāhametatkarma prājñāsiṣamiti na hi prajñāpetaṃ śarīraṃ sukhaṃ duḥkhaṃ kiñcana prajñāpayedanyatra me mano'bhūdityāha nāhametatsukhaduḥkhaṃ prājñāsiṣamiti na hi prajñāpeta upastha ānandaṃ ratiṃ prajātiṃ kañcana prajñāpayedanyatra me mano'bhūdityāha nāhametamānandaṃ ratiṃ prajātiṃ prājñāsiṣamiti na hi prajñāpetau pādāvityāṃ kāñcana prajñāpayetāmanyatra me mano'bhūdityāha nāhametāmityāṃ prājñāsiṣamiti na hi prajñāpetā dhīḥ kācana siddhyenna prajñātavyaṃ prajñāyet //*

[Now the effect of the absence of 'Prajñā' is described in this verse.] In the absence of 'Prajñā' (see definition in verse no. 6 above), the speech is unable to call out a name (because when a man's attention is diverted, when he is not consciousness of what is being said, he cannot recollect the name of a thing or person later on; hence he is unable to pronounce it). In other words, in the absence of awareness, lack of attention and concentration as well as consciousness and intellectual discrimination, the man does not accept the element of name (words, information, knowledge) from this world.

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Similarly, without 'Prajñā' the man does not accept (or he is not aware of) the element of smell through his nose (e.g. saying that 'I could not sense the smell because my attention was diverted somewhere else'), nor the element of sight through his eyes (e.g. he says that 'my thoughts were somewhere else so I could not see what my eyes were apparently looking act. My brain did not register the sight'), nor the element of sound through his ears (because he says, 'I was not paying attention to what was being said, so I couldn't hear it'), and neither can he taste through the tongue (e.g. when a man is in great pain or great hurry, he does not relish the food).

Similarly, in the absence of 'Prajñā', the hands aren't aware of what they are doing, the body does not feel pain or joy, the genital can't enjoy sex, the legs do not know where they are going, and the mind-intellect complex remains totally ignorant and stupid as if it was inert and without any competence to experience and the ability to recollect, collate and sieve through information because it is handicapped by the lack of concentration and 'Prajñā' (7).

**न वाचं विजिज्ञासीत वक्तारं विद्यान्न गन्धं विजिज्ञासीत घ्रातारं विद्यान्न रूपं विजिज्ञासीत रूपविदं विद्यान्न शब्दं विजिज्ञासीत श्रोतारं विद्यान्नान्नरसं विजिज्ञासीतान्नरसविज्ञातारं विद्यान्न कर्म विजिज्ञासीत कर्तारं विद्यान्न सुखदुःखे विजिज्ञासीत सुखदुःखयोर्विज्ञातारं विद्यान्नानन्दं रतिं प्रजातिं विजिज्ञासीतानन्दस्य रतेः प्रजातेर्विज्ञातारं विद्यान्नेत्यां विजिज्ञासीतैतारं विद्यान्न मनो विजिज्ञासीत मन्तारं विद्यात्ता वा एता दशैव भूतमात्रा अधिप्रज्ञं दश प्रज्ञामात्रा अधिभूतं यद्धि भूतमात्रा न स्युर्न प्रज्ञामात्राः स्युर्यद्वा प्रज्ञामात्रा न स्युर्न भूतमात्राः स्युः ।। ८ ।।**

*na vācaṃ vijijñāsīta vaktāraṃ vidyānna gandhaṃ vijijñāsīta ghrātāraṃ vidyānna rūpaṃ vijijñāsīta rūpavidaṃ vidyānna śabdaṃ vijijñāsīta śrotāraṃ vidyānnānnarasaṃ vijijñāsītānnarasavijñātāraṃ vidyānna karma vijijñāsīta kartāraṃ vidyānna sukhaduḥkhe vijijñāsīta sukhaduḥkhayorvijñātāraṃ vidyānnānandaṃ ratiṃ prajātiṃ vijijñāsītānandasya rateḥ prajātervijñātāraṃ vidyānnetyāṃ vijijñāsītaitāraṃ vidyānna mano vijijñāsīta mantāraṃ vidyāttā vā etā daśaiva bhūtamātrā adhiprajñaṃ daśa prajñāmātrā adhibhūtaṃ yaddhi bhūtamātrā na syurna prajñāmātrāḥ syuryadvā prajñāmātrā na syurna bhūtamātrāḥ syuḥ //*

An adroit, erudite and chastened seeker should try to understand the primary and basic moving factor behind all the external facades in order to arrive at the ultimate truth, the behind-the-curtain hand which pulls the string of the puppets, as it were.

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So, one should not try to understand the powers of speech as such, but instead he should try to understand the entity called the Ātmā which inspires and motivates that faculty of speech to function. That which empowers the instrument of speech to speak, is the Ātmā.

Similarly, instead of trying to understand the element of smell emanating from the objects of the world indicating the presence of the latter, one should rather focus on understanding the Ātmā which actually 'smells' the smell (because the Ātmā is the real living entity which smells, while the nose is only an instrument to do so).

Likewise, instead of trying to know the element of shape, form, contours and colours of the objects of the world, one should understand what that entity is, which is called the 'Ātmā', and which determines that something has a shape or colour, by observing it through the organs of the eyes.

The same argument is extended to other elementary perceptions of taste, joys and pains, the activity of procreation, movement and doing various deeds. The mind-intellect-heart complex is also not worthy of much attention because it is being driven by the Ātmā/soul of the creature. In short, an erudite, sagacious, adroit and chastened person tries to understand the true nature of the primary Ātmā/soul instead of such secondary issues.

The ten organs of perception and action have their existence only because of the presence of the supremely conscious Ātmā. It is the Ātmā which makes the creature 'aware' of this world. The Ātmā is the only 'living' element in the entire world while the rest are only different 'functions' of that Ātmā which is pure consciousness.

As an extended corollary, if the Ātmā does not have these ten tentacles extending outside from it, the ten objects of perception and action the world towards which they extend or spread out to reach, also cease to exist, or become irrelevant and impertinent. Again, when these ten objects pertaining to their respective ten organs of the body cease to exist, the organs themselves lose their relevance, significance and importance. What is left is the only pure conscious factor called the 'Ātmā' (8).

[Note :—The so-called ten tentacles of the Ātmā are—five organs of perceptions such as the tongue, eyes, nose, ears, skin, and five organs of action such as the hands, legs, genitals, mouth and excretory organs. The mind-intellect is called the supervisor of all these ten tentacles of the body.

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The following sketch shows the relevance between these and their respective objects in the world.

| *Ātmā* | *Instruments of Ātmā* | *Elementary Functions of the World* |
|---|---|---|
| (Subtle Prāṇa) | | |
| This is the driving | → Mouth | ↔ Name, speech |
| force or power | → Nose | ↔ Smell |
| house of the | → Eyes | ↔ Sight, view |
| creature. | → Ears | ↔ Sound, word |
| 'The Authority' | → Tongue | ↔ Taste |
| | → Hands | ↔ Actions, deeds |
| | → Legs | ↔ Movement |
| | → Genitals | ↔ Procreation |
| | → Excretory | ↔ Purging and evacuation |
| | → Body | ↔ Feeling of pain and comfort |
| | → Mind-intellect | ↔ Thought, descrimination, hopes, desires, contemplation |

It will be observed that all the elementary functions of the world on the right side of the diagram are merely functions carried out by the various instruments of the Ātmā listed in the center of the diagram. Similarly, all the instruments in the center of the diagram (mouth, nose etc.) are all inert par se; they don't have any independent life of their own and become active only under the instruction of their Lord, the 'Prāṇa' or the Ātmā. Had it not been for the 'Prāṇa' (Ātmā), all the rest would be like dead wood—lifeless, inane, inactive, dead, useless and worthless.]

**न ह्यन्यतरतो रूपं किंचन सिध्येन्नो एतन्नाना तद्यथा रथस्यारेषु नेमिरर्पिता नाभावरा अर्पिता एवमेवैता भूतमात्राः प्रज्ञामात्रास्वर्पिताः प्रज्ञामात्राः प्राणे अर्पिता एष प्राण एव प्रज्ञात्मानन्दोऽजरोऽमृतो न साधुना कर्मणा भूयान्नो एवासाधुना कर्मणा कनीयानेष ह्येवैनं साधु कर्म कारयति तं यमन्वानुनेषत्येष एवैनमसाधु कर्म कारयति तं यमेभ्यो लोकेभ्यो नुनुत्सत एष लोकपाल एष लोकाधिपतिरेष सर्वेश्वरः स म आत्मेति विद्यात्स म आत्मेति विद्यात्।। 9 ।।**

।। इति तृतीयोऽध्यायः ।।

*na hyanyatarato rūpaṃ kiñcana siddhyenno etannānā tadyathā rathasyāreṣu nemirarpitā nābhāvarā arpitā evamevaitā bhūtamātrāḥ prajñāmātrāsvarpitāḥ prajñāmātrāḥ prāṇe arpitā eṣa prāṇa eva prajñātmānando'jaro'mṛto na sādhunā karmaṇā bhūyānno evāsādhunā karmaṇā kanīyāneṣa hyevainaṃ*

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*sādhu karma kārayati taṃ yamanvānuneṣatyeṣa evainamasādhu karma kārayati taṃ yamebhyo lokebhyo nunutsata eṣa lokapāla eṣa lokādhipatireṣa sarveśvaraḥ sa ma ātmeti vidyātsa ma ātmeti vidyāt //*

*// iti tṛtīyo'dhyāyaḥ //*

If only the objects of perception exist and not their relevant organs of perception (for example, if only colour or form exists and there is no eye), then it is not possible to perceive the former. It is not possible to understand one instrument with the help of other instrument alone, nor perceive one element or 'Bhūta' of the outside world with the help of other element or 'Bhūta' only. The 'Ātmā' needs both the gross aspects of its 'Prāṇa' (i.e. the physical organs of the body) as well as the subtle, primary perceptions such as the name, smell, sights, taste etc. pertaining to the world to enable it to interact with the external world and make sense of it.

In short, as far as the 'Ātmā' is concerned, both the sense organs and their relevant worldly objects are the same; there is no discrimination between them as it needs both of them to makes sense of the world.

Citing the example of the chariot, the sage said, 'Just like the outer ring (circumference) of a wheel is fixed by the means of spokes to the centre (the axle, hub) of it, the outer, peripheral objects of the world are perceived by the 'Ātmā' through the medium of the various sense organs (which are like the spokes of the wheel).

This Ātmā, which is the subtle 'Prāṇa' of the creature, is the enlightened consciousness; it is an embodiment of bliss and happiness; it is eternal, imperishable, immutable and infinite. It neither enhances in stature or reputation due to good deeds it has done nor does it become lowly or demoted due to bad deeds. This 'Prāṇa' which is but a manifestation of the super conscious entity called Brahma, inspires and motivates a man to do various good deeds— only those whom it selects to push up to a higher stature are inspired to do good deeds and act righteously, while those whom it wishes to demote are motivated to do bad deeds or follow unrighteous path. This 'Ātmā' is the de-facto Lord and Master of the 'Lokas' (world). That entity which is empowered with all these abilities and attributes is the subtle 'Prāṇa', and it is also known as the Ātmā/soul of the creature. This subtle 'Prāṇa' is our 'Ātmā'. One should know this fact. It is the truth'.



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[Note :—This Canto is quite different from the previous Canto no. 2. Whereas in the latter Canto, the sage advises the householders to propitiate and invoke the various Gods for the welfare of his son, prepare for total passing of his authority to his son and heir and get ready for total withdrawal from worldly activities, in this Canto the sage advises him, albeit in the form of a conversation between Indra and Pratardana, on the fundamental principle of Vedānta—the primary importance of Ātmā. He uses simple logic and an example of the 'wheel-spoke-hub' to drive home the point.]

* * *

## Canto 4

**अथ गार्ग्यो ह वै बालाकिरनूचानःसंस्पृष्ट आस सोऽयमुशीनरेषु संवसन्मत्स्येषु कुरुपञ्चालेषु काशीविदेहेष्विति स हाजातशत्रुं काश्यमेत्योवाच ब्रह्म ते ब्रवाणीति तं होवाचाजातशत्रुः। सहस्रं दद्मस्त एतस्यां वाचि जनको जनक इति वा उ जना धावन्तीति।। 1।।**

*atha gārgyo ha vai bālākiranūcānaḥsaṃspṛṣṭa āsa so'yamuśīnareṣu saṃvasanmatsyeṣu kurupañcāleṣu kāśīvideheṣviti sa hājātaśatruṃ kāśyametyovāca brahma te bravāṇīti taṃ hovācājātaśatruḥ / sahasraṃ dadmasta etasyāṃ vāci janako janaka iti vā u janā dhāvantīti //*

Sage Gārgya was the son of sage Balākā in the lineage of sage Garga. He had studied the four Vedas, and was an erudite and famous preacher. His permanent place of residence was at a place called 'Uśīnara', but being always on the move, he used to stay sometime at 'Matsya Deśa' (a country called 'Matsya' literally named because people were habitually fish-eaters) or at 'Kuru-Pañcāla' country (i.e. the country ruled by the 'Kuru' and 'Pañcāla' clans of the Mahābhārata fame).

One day sage Gārgya, who was very proud of his scholarship and erudition, came to Kāśī (Vārāṇasī) and told its king named 'Ajātaśatru' haughtily, 'Oh king! I shall give you a discourse on 'Brahma Tattva' (the essentials of the supreme Brahma)'.

Ajātaśatru replied, 'Oh sage! I am donating one thousand cows to you for this honour. Why, people run to king Janaka for this purpose, but I feel so honoured that you have come to me. [That is, it is believed that king Janaka is the only authority on the subject pertaining to the knowledge of Brahma. But today you have taken on the mantle of Janaka and have given me the privilege of welcoming you. People go to king Janaka to seek knowledge of Brahma. But I am so privileged that the same knowledge is

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being given to me at my place even without me asking for it. You have been gracious enough to volunteer that knowledge to me even though I have not asked you for it. So I feel very fortunate and blessed] (1).

**स होवाच बालाकिर्य एवैष आदित्ये पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठा बृहत्पाण्डरवासा अतिष्ठाः सर्वेषां भूतानां मूर्धेति वा अहमेतमुपास इति स यो हैतमेवमुपास्तेऽतिष्ठाः सर्वेषां भूतानां मूर्धा भवति।। 2।।**

*sa hovāca bālākirya evaiṣa āditye puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā bṛhatpāṇḍaravāsā atiṣṭhāḥ sarveṣāṃ bhūtānāṃ mūrdheti vā ahametamupāsa iti sa yo haitamevamu-pāste'tiṣṭhāḥ sarveṣāṃ bhūtānāṃ mūrdhā bhavati //*

The famous sage Gārgya said, 'Oh king! That supreme, imperishable, omniscient and immanent Lord who resides in the 'Sūrya-maṇḍala' (i.e. in the splendorous, radiant vicinity of the Sun, in the heaven which is lighted by the Sun; in the sky in the solar system)—I worship and honour him with my enlightened knowledge of the supreme Brahma and his essential form and nature (which is called 'Brahma Buddhi').'

Ajātaśatru replied, 'No-no; do not tell me anything on this account. The supreme Lord is attired in clothes which are splendorous and illuminated like the Sun (i.e. they symbolise the rays of the sun), and he his most exalted. He supersedes all and resides in the highest place. He is the symbolic head or a crown of all the creatures. Anyone like me who worships that supreme macrocosmic form of the Lord (i.e. the 'Virāṭ') established in the splendorous and magnificent abode of the Sun is able to rule over others, supersede them and is regarded as their crown or head' (2).

[Note :—The Sun is the Lord of creation because without its energy and light nothing can survive. The Sun is also symbolic of enlightenment and wisdom. Its light is synonymous with the light of knowledge. Hence, the sun is the image of Brahma.]

**स एवैष बालाकिर्य एवैष चन्द्रमसि पुरुषस्तमेवाहं ब्रह्मोपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठाः सोमो राजान्नस्यात्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्तेऽन्नस्यात्मा भवति।। 3।।**

*sa evaiṣa bālākirya evaiṣa candramasi puruṣastamevāhaṃ brahmopāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ somo rājānnasyātmeti vā ahametamupāsa iti sa yo haitamevamupāste'nnasyātmā bhavati //*

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Balākā's son Gārgya said, 'Oh king! I worship that supreme, imperishable, omniscient and immanent Lord who resides in the 'Moon' (or resides in it and posseses all the glorious virtues associated with the moon)'.

Ajātaśatru replied, 'No-no! Do not say anything in this matter. The Moon is the king and the Ātmā (i.e. essence and life) of the food that we eat and which sustains our lives. [That is, the Moon contains elixir of life called 'Amṛta', and this sustains life on the earth.] I worship him in this form. So, anyone who regards the Moon as being an embodiment/image of Brahma and worships it as such, he obtains the benefits provided by the eating of food (i.e. he gets the nourishment provided by food) because the food has the essence of the Moon as its vital nourishment providing basic elements' (3).

[Note :—Here, Brahma is worshipped as the sustainer of the creation.]

**स होवाच बालाकिर्य एवैष विद्युति पुरुष एतमेवाहं ब्रह्मोपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठास्तेजस्यात्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते तेजस आत्मा भवति।।4।।**

*sa hovāca bālākirya evaiṣa vidyuti puruṣa etamevāhaṃ brahmopāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāstejasyātmeti vā ahameta-mupāsa iti sa yo haitamevamupāste tejasa ātmā bhavati //*

Gārgya said, 'Oh king! I worship and adore that supreme, imperish-able, omniscient and immanent Lord that resides in the Electric'.

Ajātaśatru replied, 'Oh sage! Do not say anything in this matter. I worship this Electric as the Ātmā/soul, i.e. the essential element or force behind light or illumination. Anyone who worships the supreme Brahma as such (i.e. with this attribute) becomes synonymous with the self-illuminated and stupendously potential and powerful Ātmā' (4).

[Note :—The electric energy is considered as being the most powerful energy in this creation. This supreme power of electric is being treated as Brahma and is being worshipped and honoured as such.]

**स होवाच बालाकिर्य एवैष स्तनयित्नौ पुरुष एतमेवाहं ब्रह्मोपास इति तं होवाचाजातशत्रु-र्मामैतस्मिन्समवादयिष्ठाः शब्दस्यात्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते शब्दस्यात्मा भवति।।5।।**

*sa hovāca bālākirya evaiṣa stanayitnau puruṣa etamevāhaṃ brahmopāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ śabdasyātmeti vā ahametamupāsa iti sa yo haitamevamupāste śabdasyātmā bhavati //*

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Gārgya said again, 'Oh king! I consider the sound of Thunder in the cloud as the supreme, imperishable, omniscient and immanent Brahma, and worship him as such'.

The famous king Ajātaśatru replied, 'Oh sage! Do not say anything in this matter. I regard this Thunder as the Ātmā/soul (essence) of the spoken word and worship that excellent element of sound. In this way, anyone who worships the supreme Brahma present in the cloud in the form of the sound emanating from it as the clap of thunder, he becomes transformed into the Ātmā or the 'word' itself' (5).

[Note :—The sound is the first manifestation of the un-manifested supreme Brahma. It is also the most subtle of the 5 elements. It is also synonymous with OM or 'Praṇava' which is the cosmic sound called 'Nāda' and which is regarded as a manifestation of Brahma. Sound is a function of speech which is one of the primary indications of life.]

**स होवाच बालाकिर्य एवैष आकाशे पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठाः पूर्णमप्रवर्ति ब्रह्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते पूर्यते प्रजया पशुभिर्नो एव स्वयं नास्य प्रजा पुरा कालात्प्रवर्तते।।6।।**

*sa hovāca bālākirya evaiṣa ākāśe puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ pūrṇamapravarti brahmeti vā ahametamupāsa iti sa yo haitamevamupāste pūryate prajayā paśubhirno eva svayaṃ nāsya prajā purā kālātpravartate //*

Sage Gārgya persisted, 'Oh king! I worship the supreme Brahma established in the Sky (heaven) as the one who is imperishable and everlasting, supreme, omniscient and immanent.

The famous king Ajātaśatru replied, 'Oh Brāhmaṇa! Do not say anything in this regard. That Brahma is complete, without any actions or deeds (i.e. he does not do or gets involved in anything). He is greater than all. I worship him as such. Verily, anyone who worships Brahma with these attributes is bestowed with ample livestock and happy subjects (i.e. he has a thriving family and ample assets in the form of livestock). In addition to it, neither he nor his kith and kin have to suffer from premature death' (6).

[Note :—The sky is a representative of Brahma because it is as fathomless, all encompassing, infinite, featureless, attributeless and vast as Brahma himself.]

**स होवाच बालाकिर्य एवैष वायौ पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-**

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**मैतस्मिन्समवादयिष्ठा इन्द्रो वैकुण्ठोऽपराजिता सेनेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते जिष्णुर्ह वा पराजिष्णुरन्यतरस्य ज्यायान्भवति।। 7।।**

*sa hovāca bālākirya evaiṣa vāyau puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā indro vaikuṇṭho'parājitā seneti vā ahametamupāsa iti sa yo haitamevamupāste jiṣṇurha vā parājiṣṇuranyatarasya jyāyānbhavati //*

Sage Gārgya said again, 'Oh king! I worship the supreme, imperishable, omniscient and immanent Brahma as the one who resides in the element called Wind which pervades in whole of the sky (heaven).

Ajātaśatru said, 'Oh sage! Do not say anything in this matter. He is like Indra, i.e. he represents all the excellent virtues, majesty, glory and powers of Indra, he is like 'Vaikuṇṭha', i.e. he faces no hurdles, is without any sense of failure, exasperation or frustration, and he is confident like an invincible army which is never defeated anywhere under any circumstances. Verily, I worship, adore and honour him with these virtues. Any person, who worships Brahma in the wind with these attributes or virtues, is surely able to obtain success and victory everywhere, is never overcome or defeated by anyone, and instead, he defeats and vanquishes all others (7).

[Note :—The wind is the second manifestation of the un-manifested supreme Brahma. It is also the one of the most subtle of the five elements. This wind is also called the vital 'Prāṇa' of the creature, and as such, it has five forms—Prāṇa, Apāna, Udāna, Vyāna, and Samāna. Further, it is common knowledge that wind is a very powerful and potent force on earth as is evident in strong gales and tornadoes that can uproot trees, capsize ships and cause extensive havoc in their trail.]

**स होवाच बालाकिर्य एवैषोऽग्नौ पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मामैतस्मिन्समवादयिष्ठा विषासहिरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते विषासहिर्वा एष भवति।। 8।।**

*sa hovāca bālākirya evaiṣo'gnau puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā viṣāsahiriti vā ahametamupāsa iti sa yo haitamevamupāste viṣāsahirvā eṣa bhavati //*

Sage Gārgya said, 'Oh king! I worship the supreme, imperishable, omniscient and immanent Brahma who is present in the sacred fire or as the Fire-element in creation'.

Ajātaśatru replied, 'Oh sage! Please do not say anything in this matter. He is able to bear or tolerate any attack from others. I worship, adore and

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honour that essence called Brahma in this form (i.e. in the virtue of being able to cope and tolerate everything with forbearance). Anyone who worships, adores and honours the supreme Brahma present with these qualities and virtues in the Fire, becomes empowered to withstand any attack from anyone and also becomes able to overcome the wrath or vengeance of his enemies without getting harmed or affected in any way (8).

[Note :—The fire is the third manifestation of the un-manifested supreme Brahma. It is also the one of the five elements which act like the building blocks of creation. The fire is obviously very potent in its powers. It has the potential the reduce everything to ashes, but at the same time it is very necessary to sustain life in this world.The fire is very tolerant because so many things, so much garbage and rubbish and other toxic things are thrown or dumped in it but it accepts and treats them all equally, with equanimity and fortitude. It never gets defiled. It never says 'I won't accept such and such thing'.]

**स होवाच बालाकिर्य एवैषोऽप्सु पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मामैतस्मिन्सम-वादयिष्ठा नाम्न्यस्यात्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नाम्न्यस्यात्मा भवतीत्यधिदैवतमथाध्यात्मम्।। 9।।**

*sa hovāca bālākirya evaiṣo'psu puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā nāmnyasyātmeti vā ahametamupāsa iti sa yo haitamevamupāste nāmnyasyātmā bhavatītyadhidaivatamathādhyātmam //*

Balākā's famous son Gārgya said, 'Oh king! I worship the supreme, imperishable, omniscient and immanent Brahma who is present in the Water-element'.

King Ajātaśatru replied, 'Oh Brāhmaṇa! Please do not say anything on this subject. I regard him as the 'Jīvātmā' (the conscious soul of a creature with a name) and worship him as such. Anyone who worships, adores and honours the supreme Brahma in this form (i.e. as the microcosmic conscious soul of the individual creature) becomes one with the Ātmā (i.e. he treats all the creatures with equanimity because he sees the same Ātmā in all the creatures including himself. Since he sees no distinction between any two creatures by the virtue of their having the same Ātmā residing in them, he treats all the creatures alike. This is what is meant by saying that he becomes one with the Ātmā)'.

Such forms of worship and adoration (as described in verse no. 1-9) of

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the supreme Brahma in the elementary forces of Nature (i.e. the Sun, the Moon, Lightening, Sound, Fire, Wind and Water) is called 'Ādhidaivata', i.e. that which pertains to the various patron Gods such as the Sun, the Moon, Indra and the other Gods who are the patron Gods of the elements such as Fire, Wind and Water as being a manifestation of the supreme Brahma. He is represented by the divine word OM which is a form of sound. Now in the following verses, the spiritual form of worship called 'Adhyātma' is being described (9).

[Note :—Water is the first necessity of life. It is in water or a fluid like habitat that the first form of primary life made its first appearance. Hence, worshipping Brahma in water is synonymous with worshipping him in the creature that symbolises 'life' in the creation.]

**स होवाच बालाकिर्य एवैष आदर्शे पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठाः प्रतिरूप इति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते प्रतिरूपो हैवास्य प्रजायामाजायते नाप्रतिरूपः ।। 10 ।।**

*sa hovāca bālākirya evaiṣa ādarśe puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ pratirūpa iti vā ahametamupāsa iti sa yo haitamevamupāste pratirūpo haivāsya prajāyāmājāyate nāpratirūpaḥ //*

Gārgya, the son of famous sage Balākā, said, 'Oh king! That supreme Puruṣa (the macrocosmic form of Brahma; the Virāṭ Puruṣa; the male aspect of Nature) that is present in the 'mirror' is the supreme Brahma whom I worship'.

The king replied, 'Oh sage! Do not say anything in this matter. That which you see in the mirror is an image of the entity which is the Truth and Reality. It is the truth that I worship with this knowledge (and not the image par-se). Similarly, if a man worships the supreme Brahma as seen in the image in the mirror (i.e. with the knowledge that it is only an image of the reality and not the reality itself), he himself gets endowed with all the virtues which he, as an image of the supreme reality, should posses. The reward of this worship is that his children become his image too in due course of time; that is, when the time comes, his offspring also possess all the virtues of his parent (i.e. they also become adroit, wise, erudite, sagacious and enlightened) (10).

**स होवाच बालाकिर्य एवैष प्रतिश्रुत्कायाः पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठा द्वितीयोऽनपग इति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते विन्दते द्वितीयाद्द्वितीयवान्भवति ।। 11 ।।**

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*sa hovāca bālākirya evaiṣa pratiśrutkāyā puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā dvitīyo'napaga iti vā ahametamupāsa iti sa yo haitamevamupāste vindate dvitīyāddvitīyavān-bhavati //*

Balākā's famous son Gārgya said, 'Oh king! The Virāṭ Puruṣa is present in the form of an 'echo'; I worship him in that form'.

Ajātaśatru replied, 'Oh sage! Do not say anything in this regard. It is an echo of the original sound, hence called the second sound, and it lacks the force or vitality of the original one, hence it is called 'a sound without a leg'. Verily, I worship it in this form (i.e. with this knowledge). Anyone who worships, adores and honours the Virāṭ Puruṣa as an echo (an image, reflection, resonance) of the supreme Brahma, is able to achieve company of others in his likeness—i.e. he gets a wife and children, friends and compatriots etc. who think and talk with him in a favourable way and are compatible to him. He has also not to suffer the agony of being deprived of kith and kin that are favourably disposed towards him (11).

[Note :—Like the echo which imitates the original sound, the friends and relatives of the person who worship 'Virāṭ Puruṣa' as an echo or reflections of the supreme Brahma also follow in his footstep. They obey him, follow his instructions, treat him with reverence as their ideal, look upto him and never oppose him.]

**स होवाच बालाकिर्य एवैष शब्दः पुरुषमन्वेति तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठा असुरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नो एव स्वयं नास्य प्रजा पुराकालात्संमोहमेति ।। 12 ।।**

*sa hovāca bālākirya evaiṣa śabdaḥ puruṣamanveti tamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā asuriti vā ahametamupāsa iti sa yo haitamevamupāste no eva svayaṃ nāsya prajā purākālātsaṃmoha-meti //*

Balākā's famous son Gārgya said again, 'Oh king! The Virāṭ Puruṣa moves so swiftly that the vibrations emanating from his breath follow him; I worship that swift Virāṭ Puruṣa as the supreme Brahma'. [The breath is the vital wind force called Prāṇa which pumps the lungs and the heart and also makes the cosmic sound called 'Nāda'. When the Virāṭ Puruṣa moves, he does so swiftly that the sound emanating from the beating of his heart or the breath coming in and going out from his lungs is heard after he has moved ahead from the spot. This swiftness and



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agility of Virāṭ Puruṣa is a characteristic feature of him, and the sage says that he worships the Lord with this characteristic.]

The king said, 'Oh Brāhmaṇa! Do not say anything in this matter. That 'Prāṇa' (the vital wind force or the subtle conscious factor of life called the Ātmā; the breath) is the embodiment of Brahma, and I worship, adore and honour it as such. Anyone who adores, worships and honours that excellent element called 'Prāṇa' with this knowledge is blessed with a ripe age (i.e. he does not have to die before his time is due and he reaches ripe old age) and his offspring also do not have to suffer from premature death (12).

**स होवाच बालाकिर्य एवैष च्छायां पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठामृत्युरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नो एव स्वयं नास्य प्रजा पुरा कालात्प्रमीयते।। 13।।**

*sa hovāca bālākirya evaiṣa cchāyāṃ puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāmṛtyuriti vā ahametamupāsa iti sa yo haitamevamupāste no eva svayaṃ nāsya prajā purā kālāt-pramīyate//*

Balākā's son Gārgya said, 'Oh king! I worship the Virāṭ Puruṣa who is like the shadow of the Principal entity'.

The king replied, 'Oh Brāhmaṇa! Do not say anything on this subject. This shadow is symbolic of death because it is dark in shade, it has no life of its own and it follows the supreme Brahma. I worship, adore and honour it (the shadow which represents the Virāṭ Puruṣa) in this form (i.e. I treat it as the invisible supreme Brahma). Anyone who understands this fact, does not have to die prematurely himself, and his sons also do not get premature death' (13).

[Note :—The king says that the shadow represents (i) the supreme Brahma, because a shadow can only form of anything which is real, for illusionary things don't cast a shadow, (ii) death, because it is dark in shade symbolising annihilation and as such keeps me aware of the certainty that nothing will last forever in this creation, and (iii) devotion, loyalty and submission to Brahma, because the shadow always follows the principal body from which it is formed.]

**स होवाच बालाकिर्य एवैष शारीरः पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठाः प्रजापतिरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते प्रजायते प्रजया पशुभिः।। 14।।**

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*sa hovāca bālākirya evaiṣa śārīraḥ puruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ prajāpatiriti vā ahametamupāsa iti sa yo haitamevamupāste prajāyate prajayā paśubhiḥ //*

Gārgya, the famous son of sage Balākā, said, 'Oh king! The Virāṭ Puruṣa that is present in the form of the gross body of the creature is the object of my worship and adoration as the supreme and truthful Brahma'.

Ajātaśatru replied, 'Oh sage! Do not say anything in this matter. He is in the form of Prajāpati—i.e. as the one who take care of his dependents. I worship Brahma in this way (i.e. as a sustainer and care taker of his subjects). Anyone who worships, adores and honours Brahma residing in the body as the one who sustains and takes care of others is blessed with thriving and happy subjects and posses abundant livestock' (14).

**स होवाच बालाकिर्य एवैष प्राज्ञ आत्मा येनैतत्सुप्तः स्वप्नमाचरति तमेवाहमुपास इति तं होवाचाजातशत्रुर्मामैतस्मिन्समवादयिष्ठा यमो राजेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते सर्वं हास्मा इदं श्रैष्ठ्याय गम्यते ।। 15 ।।**

*sa hovāca bālākirya evaiṣa prājña ātmā yenaitatsuptaḥ svapnamācarati tamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā yamo rājeti vā ahametamupāsa iti sa yo haitamevamupāste sarvaṃ hāsmā idaṃ śraiṣṭhyāya gamyate //*

Gārgya, the famous son of sage Balākā, said, 'Oh king! I worship Brahma in the form of the Ātmā/soul which is pure consciousness and enlightenment. It is able to move and experience the world in the state of consciousness which is called the 'dream state'. Here, for all practical purposes, the gross body is as good as dead, and the Ātmā experiences through the subtle body of the mind. This stage happens when a sleeping man dreams'.

King Ajātaśatru replied, 'Oh sage! Do not say anything in this regard. This Ātmā, which represents the supreme Brahma, is the king called 'Yama', i.e. he is the Lord representing self-restraint, tolerance and forbearance. I worship, adore and honour it with these virtues. Any person who worships, adores and honours Brahma as such (i.e. with this quality of 'Yama') in the Ātmā, verily I say the whole world prays for his well-being and excellence (i.e. the world and society honour him for his self-restraint, forbearance and tolerance which are noble and rare virtues) (15).

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**स होवाच बालाकिर्य एवैष दक्षिणेऽक्षन्पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठा नाम्न आत्माऽग्निरात्मा ज्योतिष्ट आत्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्त एतेषां सर्वेषामात्मा भवति।। 16।।**

*sa hovāca bālākirya evaiṣa dakṣiṇe'kṣanpuruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhā nāmna ātmā'gnirātmā jyotiṣṭa ātmeti vā ahametamupāsa iti sa yo haitamevamupāsta eteṣāṃ sarveṣāmātmā bhavati //*

The famous son of sage Balākā, named Gārgya, said, 'Oh king! The supreme Puruṣa (or Virāṭ macrocosmic Lord) that is present in the right eye is worshipped, adored and honoured by me'.

King Ajātaśatru replied, 'Oh sage! Do not say anything in this matter. He is the Ātmā (i.e. the soul, essence and the vital force) of Name (of the creation), Fire (life and energy of creation) and Light (knowledge, wisdon and intellect of creation). I worship him (the supreme Brahma) with this understanding. Anyone who worships, adores and honours him in this form also becomes equivalent to the Ātmā (essence) of these three entities (16).

[Note :—The eyes are the organs of sight; for all practical purpose, they 'light' up the world for the Ātmā. They are the windows through which the light of the world enters the room of the body of the creature in which the Ātmā resides. Without the eyes, everything will be dark. It is the eye which sees and recognises all the things in this world—their names and forms are accepted by the Ātmā through the medium of the eye. When a person becomes angry, it is said that 'his eye spew fire', i.e. his eyes become red with anger and are very wrathful. On the other hand, it is this 'fire' of sight that burns the creature with various desires for obtaining such and such thing of the world; it almost consumes him like a real fire. Hence it is most appropriate to describe the vital faculty of the eye as the driving force for the Ātmā vis-à-vis the world. It is the eye which helps the Ātmā to see the world with its distinctive name, it is the eye which fires its desires, and it is the eye which lights the world for it. At the same time, the world with its myriad and diverse names, with myriad and diverse lives, with myriad and diverse knowledge etc. is nothing else but a manifestation of the supreme, transcendental Brahma. The Ātmā— the very essence—of the world is Brahma.]

**स होवाच बालाकिर्य एवैष सव्येऽक्षन्पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा-मैतस्मिन्समवादयिष्ठाः सत्यस्यात्मा विद्युत आत्मा तेजस आत्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्त एतेषां सर्वेषामात्मा भवतीति।। 17।।**

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*sa hovāca bālākirya evaiṣa savyekṣanpuruṣastamevāhamupāsa iti taṃ hovācājātaśatrurmāmaitasminsamavādayiṣṭhāḥ satyasyātmā vidyuta ātmā tejasa ātmeti vā ahametamupāsa iti sa yo haitamevamupāsta eteṣāṃ sarveṣāmātmā bhavatīti //*

Sage Gārgya, the famous son of sage Balākā, persisted, 'Oh king! The Virāṭ Puruṣa who is present in my left eye, I worship him in the form of Brahma'.

The king replied, 'Oh Brāhmaṇa! Do not say anything in this matter. It, the Brahma, present in the left eye is the Ātmā (soul and essence) of the factor called 'Satya' (truth), Electric and Teja (energy, vitality). I worship, adore and honour him with this realisation (i.e. I worship these qualities in Brahma). Any seeker/aspirant who worships, adores and honours him as such becomes transformed, though symbolically, into the Ātmā of all. [It is Brahma which gives Truth, Electric and Energy their stupendous magnificence, importance, strength, powers, prowess, glory and majesty. Hence, I worship Brahma with these attributes.] (17).

तत उ ह बालाकिस्तूष्णीमास तं होवाचाजातशत्रुरेतावन्नु बालाकीति एतावद्धीति होवाच बालाकिस्तं होवाचाजातशत्रुर्मृषा वै किल मा संवदिष्ठा ब्रह्म ते ब्रवाणीति होवाच यो वै बालाक एतेषां पुरुषाणां कर्ता यस्य वैतत्कर्म स वै वेदितव्य इति तत उ ह बालाकिः समित्पाणिः प्रतिचक्रामोपायानीति तं होवाचाजातशत्रुः प्रतिलोमरूपमेव स्याद्यत्क्षत्रियो ब्राह्मणमुपनयीतैहि व्येव त्वा ज्ञपयिष्यामीति तं ह पाणावभिपद्य प्रवव्राज तौ ह सुप्तं पुरुषमीयतुस्तं हाजातशत्रु-रामन्त्रयांचक्रे बृहत्पाण्डरवासः सोमराजन्निति। स उ ह तूष्णीमेव शिश्ये तत उ हैनं यष्ट्या विचिक्षेप स तत एव समुत्तस्थौ तं होवाचाजातशत्रुः क्वैष एतद्वा लोके पुरुषोऽशयिष्ट क्वैतदभूत्कुत एतदागादिति तदु ह बालाकिर्न विजज्ञौ।। 18।।

*tata u ha bālākistūṣṇīmāsa taṃ hovācājātaśatruretāvannu bālākīti etāvaddhīti hovāca bālākistaṃ hovācājātaśatrurmṛṣā vai kila mā saṃvadiṣṭhā brahma te bravāṇīti hovāca yo vai bālāka eteṣāṃ puruṣāṇāṃ kartā yasya vaitatkarma sa vai veditavya iti tata u ha bālākiḥ samitpāṇiḥ praticakrāmopāyānīti taṃ hovācājātaśatruḥ pratilomarūpameva syādyatkṣatriyo brāhmaṇa-mupanayītaihi vyeva tvā jñapayiṣyāmīti taṃ ha pāṇāvabhipadya pravavrāja tau ha suptaṃ puruṣamīyatustaṃ hājātaśatrurāmantrayāṃcakre bṛhatpāṇḍaravāsaḥ somarājanniti / sa u ha tūṣṇīmeva śiśye tata u hainaṃ yaṣṭyā vicikṣepa sa tata eva samuttasthau taṃ hovācājātaśatruḥ kvaiṣa etadvā loke puruṣo'śayiṣṭa kvaitadabhūtkuta etadāgāditi tadu ha bālākirna vijajñau //*

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After this conversation, sage Balākā's son Gārgya became silent. Then Ajātaśatru said to him, 'Oh son of Balākā! Is this all that you know about Brahma?' Gārgya replied, 'Yes, I know only this much'.

Ajātaśatru then said, 'Oh Brāhmaṇa! Then it was useless for you to (attempt to) preach me about the knowledge pertaining to the supreme Brahma. Verily then, the one who performs all these activities as the Virāṭ Puruṣa shining in the Sun and the Moon, thundering in the clouds and lighting it up in the form of lightening, heard in the echo, driving the various basic elements such as the Wind, the Water, the Fire etc. the one whose image is seen in the 'mirror' of this vast cosmos as Nature, the one whose manifest form is the creature and this whole existence is but a shadow of that 'real self', the one who lights up the world through the medium of the eyes, and the one who is pure consciousness and the sublime, irrefutable, immutable and the supreme truth called the Ātmā/ soul of all that exists in this creation—'He' is the one who is worthy to be known, contemplated and meditated upon'.

Gārgya was humbled. He took some offering of straw, called Samidhā, in his hands as a sign of humility and surrender, and stood before the king. He said, 'Oh king! I want to make you my moral teacher and guide (Guru)'. The king replied, 'It will be a breach of established tradition if a Kṣatriya (the ruling class) teaches or preaches a Brāhmaṇa (a priestly class). So, come aside to a lonely and secluded place and I shall certainly teach you about the knowledge of Brahma'.

Saying this, the king took Gārgya by the hand to a sleeping man. The king tried to wake up the man by calling out to him, but he kept on sleeping. Then the king prodded him with a stick and the man jumped up, wide awake. The king said to Gārgya, 'Oh sage! Where was this man while he was lying asleep in an unconscious state? Where was he while asleep? From where has he come back to this waking state? Why hadn't he responded to my call, where was he at that time?' (18)

**तं होवाचाजातशत्रुर्यत्रैष एतद्बालाके पुरुषोऽशयिष्ट यत्रैतदभूद्यत एतदागाद्धिता नाम हृदयस्य नाड्यो हृदयात्पुरीततमभिप्रतन्वन्ति यथा सहस्त्रधा केशो विपाटितस्तावदण्व्यः पिङ्गलस्याणिम्ना तिष्ठन्ते। शुक्लस्य कृष्णस्य पीतस्य लोहितस्येति तासु तदा भवति। यदा सुप्तः स्वप्नं न कंचन पश्यत्यथास्मिन्प्राण एकैकधा भवति तथैनं वाक्सर्वैर्नामभिः सहाप्येति चक्षुः सर्वै रूपैः सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यातैः सहाप्येति स यदा प्रतिबुध्यते यथाग्नेर्ज्वलतो विस्फुलिङ्गा विप्रतिष्ठेरन्नेवमेवैतस्मादात्मनः प्राणा यथायतनं विप्रतिष्ठन्ते प्राणेभ्यो देवा देवेभ्यो**

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**लोकाः तद्यथा क्षुरः क्षुरधानेहितः स्याद्विश्वंभरो वा विश्वंभरकुलाय एवमेवैष प्राज्ञ आत्मेदं शरीरमनुप्रविष्ट आ लोमभ्य आ नखेभ्यः।। 19।।**

*taṃ hovācājātaśatruryatraiṣa etadbālāke puruṣo'śayiṣṭa yatraitadabhūdyata etadāgāddhitā nāma hṛdayasya nāḍyo hṛdayātpurītatamabhipratanvanti yathā sahasradhā keśo vipāṭitastāvadaṇvyaḥ piṅgalasyāṇimnā tiṣṭhante / śuklasya kṛṣṇasya pītasya lohitasyeti tāsu tadā bhavati / yadā suptaḥ svapnaṃ na kañcana paśyatyathāsminprāṇa evaikadhā bhavati tathainaṃ vāksarvair-nāmabhiḥ sahāpyeti cakṣuḥ sarvai rūpaiḥ sahāpyeti śrotraṃ sarvaiḥ śabdaiḥ sahāpyeti manaḥ sarvairdhyātaiḥ sahāpyeti sa yadā pratibudhyate yathāgnerjvalato visphuliṅgā vipratiṣṭherannevamevaitasmādātmanaḥ prāṇā yathāyatanaṃ vipratiṣṭhante prāṇebhyo devā devebhyo lokāstadyathā kṣuraḥ kṣuradhyānehitaḥ syādviśvaṃbharo vā viśvaṃbharakulāya evamevaiṣa prājña ātmedaṃ śarīramanupraviṣṭa ā lomabhya ā nakhebhyaḥ //*

Gārgya could not understand the mystery behind it. Seeing that he was confounded, king Ajātaśatru elucidated, 'Oh son of Balākā! The place where this man was sleeping, where he was when he lay virtually unconscious during sleep and from where he has come back when he woke up in this world, is understood in the following way. There are many arteries coming out from the heart, and one of them is called 'Hitā'. The arteries branch off into veins and capillaries, and the network spreads to all the parts of the body. The minutest of them is equivalent to one thousandth part of a hair. They are full of fluid (blood) having yellowish and other colours of different shades such as dark and bright, besides having other microscopic elements floating in them such as blood corpuscles, platelets, different cells and extra-fluid bodies such as bacteria etc. While asleep, this man resided in those arteries, veins and capillaries. He was away from direct contact with the sense organs of the body (such as the ear). That is why he did not listen to my call.[1]

When a sleeping man does not see any dream i.e. when he is in a deep sleep state of consciousness, he establishes himself, i.e. becomes one with the essential conscious factor present in his bosom, the factor which is known as super conscious Ātmā or soul of the creature. In that stage, the faculty of speech stops having any existence and withdrawals into the Ātmā. Similarly, all the other faculties of perception withdraw and submerge themselves along with their respective objects of perception into the supreme Ātmā. [That is, the eyes with their faculty of sight and the objects they view, the ears with their faculty of hearing and the sounds

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which they hear, the tongue with its faculty of taste and the objects that it tastes, the skin with its faculty of touch and the objects that it touches and feels, the mind with its thoughts—all of them withdraw just like an octopus withdraws its tentacles. A separate appendix no. 8 of this book explains these concepts.]

When this man wakes up, all these organs leap out like the tentacles of an octopus or sparks from a fire, and they rush towards their respective objects with which they have affinity. From the chief or main 'Prāṇa', which is the life infusing and sustaining vital wind and a spark of life called the Ātmā, spring back to life the various subtle forms or manifestations of that 'Prāṇa' which collectively help the main/principal 'Prāṇa' to carry on its diverse functions with relation to the external world. Thus, from the 'Prāṇa' emerges the subtle energies in the form of fire, wind etc. which help the principal 'Prāṇa' to interact with the world through the medium of speech etc. [Its like putting the plug of an electrical apparatus back into the socket and allowing the current to pass through the circuit of the subtle body (mind-intellect) and the gross body (organs of perception and action), thereby activating them.]

These organs are infused and injected with life in the form of their respective patron Gods (e.g. Fire God for speech and tongue, Wind God for nose and smell, Sun God for eyes and sight, Moon God for mind and thought), and from these Gods emerge (i.e. are created) the various objects of this world which relate to each of these organs (i.e. 'name' of any object for God of speech; 'views, forms, shapes and colours' etc. for the God of sight; various 'tastes' for the God of tongue; various 'sounds' for the God of hearing; various 'smells' for the God of nose and various 'thoughts and desires' for the God of the mind. That is, these are 'creations', not the 'original' thing.)

Now, in order to give you an idea of what Ātmā is like, I'll cite two examples—(i) Just like a knife is kept in a cushioned leather case, the Ātmā resides like a thumb (the thalamus) in the lotus-like heart of the creature, and (ii) Just like the fire is inherently present inside the wood, though it is latent and dormant until ignited and is uniformly distributed and universally present in each point of it, this creature is also fully pervaded and imbued by the super conscious factor called Ātmā from its toe-nail right up to the tip of the hair on its head. This Ātmā pervades and permeates the creature like water does in a wet piece of sponge (19).

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[Note :—[1]During sleep, the mind-intellect complex which ordinarily receives and interprets the information obtained by the physical organs of perception such as the ear (for hearing) etc. does not do so for it has withdrawn itself from the gross body and relocates in the subtle body of the Ātmā. The external body appears to be dead for all practical purposes, while the forces of life are still very much active and kicking internally as is evident from the fact that all bodily functions are continued uninterrupted—the heart continues to beat, the man continues to breathe, the blood continues flowing through the veins, digestion and other functions of the body such as excretory etc. continue as usual. Even the mind remains active as is evident from the dreams the man sees while he is sleeping, the places he visits during those dreams, and many a times insurmountable problems are solved while he is sleeping. In short, the sleeping man is alive, not dead, but the circuit between the gross body and the subtle body is broken. Hence, he does not listen etc. *'The mind is an object of perception like the external world. The Ātmā, the real seer, remains unknown'—Patañjali.*

The heart is the pumping station or a dynamo of the machine called the body. Its thumping is indicative of life; perhaps the only constant reminder that something which is live, vibrant and pulsating is present there. It is the only organ in the body which shows visible sign of life; the rest of the organs function without any apparent sign of life. Even medical science has established that the beat of the heart produces electric currents which can be recorded by the electro-cardio-gram (ECG). That is why the live entity called Brahma is visualised as having his seat in the heart because the heart, left to itself, is inert like any other tissue in the body had it not been for the presence of the life giving force in it; this force is called the Brahma in metaphysical terms. Its a name given to that indescribable energy or driving force which cannot be treated as tangible in physical terms, whose presence cannot be seen or verified by empirical methods, but which nevertheless cannot be denied either. Sans that Brahma, everything is truly lifeless. It has to be understood by the process of reasoning and derivation, logical and rational thinking, and all will lead to a positive assertion about its (Brahma) existence.

Further, all the parts of the body are deemed to be 'alive'—and therefore pervaded and inhabitated by that life-infusing factor called Brahma—right from the toe-nails uptill the tip of the hairs. It is no wonder than that nails and hairs 'grow' in size—the very fact that a nail and hair grows is indicative of the fact that life is present in even these apparently dead parts of the body.]

**तमेतमात्मामेमात्मनोऽन्ववस्यति यथा श्रेष्ठिनं स्वास्तद्यथा श्रेष्ठैः स्वैर्भुङ्क्ते यथा वा श्रेष्ठिनं स्वा भुञ्जन्त एवमेवैष प्राज्ञत्मैतैरात्मभिर्भुङ्क्ते। यथा श्रेष्ठी स्वैरेवं वैतमात्मानमेत आत्मनोऽन्ववस्यन्ति**



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**यथा ज्ञेष्ठिनं स्वाः स यावद्ध वा इन्द्र एतमात्मानं न विजज्ञौ तावदेनमसुरा अभिबभूवुः स यदा विजज्ञावथ हत्वाऽसुरान्विजित्य सर्वेषां भूतानां श्रैष्ठ्यं स्वाराज्यमाधिपत्यं पर्येति तथो एवैवं विद्वान् सर्वेषां भूतानां श्रैष्ठ्यं स्वाराज्यमाधिपत्यं पर्येति य एवं वेद य एवं वेद।। 20।।**

।। इति चतुर्थोऽध्यायः।।

*tametamātmāmemātmano'nvavasyati yathā śreṣṭhinaṃ svāstadyathā śreṣṭhaiḥ svairbhuṅkte yathā vā śreṣṭhinaṃ svā bhuñjanta evamevaiṣa prājñatmaitairātmabhirbhuṅkte / yathā śreṣṭhī svairevaṃ vaitamātmānameta ātmano'nvavasyanti yathā śreṣṭhinaṃ svāḥ sa yāvaddha vā indra etamātmānaṃ na vijajñau tāvadenamasurā abhibabhūvuḥ sa yadā vijajñāvatha hatvā'surānvijitya sarveṣāṃ bhūtānāṃ śraiṣṭhyaṃ svārājyamādhipatyaṃ paryeti tatho evaivaṃ vidvān sarveṣāṃ bhūtānāṃ śraiṣṭhyaṃ svārājyamādhipatyaṃ paryeti ya evaṃ veda ya evaṃ veda //*

*// iti caturtho'dhyāyaḥ //*

The speech and other organs of the body obediently follow the instructions issued by the cosmic witness called the Ātmā just like the kith and kin, who are dependent on a wise and virtuous person, follow his instructions. Even as a rich master eats in the company of his dependents and the latter survive on the gifts, largesse and benevolence shown on them by the former, this Ātmā, which is endowed with the richness of wisdom, erudition, knowledge, enlightenment and supreme consciousness (or, which is conscious of its role as an enlightened, wise and benevolent Lord), too uses the speech and the other organs to serve its purpose, while these organs use the Ātmā to guide them in all their activities and endeavours. There is no doubt that there is nothing superior to and more wise and exalted than the enlightened Ātmā.

The famous God Indra could not defeat the demons as long as he did not realise what the Ātmā present in him was (i.e. until he did not know the stupendous powers and potential of the Ātmā present in him). But as soon as he realised his Ātmā, he was able to destroy all the enemies in the form of demons, became most superior amongst the Gods and became their king, and he also obtained kingship (Lordship) over the whole world (see Canto 3). Similarly, the wise and erudite person who realises his Ātmā (i.e. becomes aware of the fact that his true identity is not his body but the supremely powerful Ātmā present in him) is able to overcome all his sins and their effects, he becomes most exalted amongst the creatures; he becomes independent and supreme in all respects. Any seeker who

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becomes aware of these facts is able to get all the benefit or rewards which are got by reading this Upaniṣad (20).

[Note :—Refer (1) Bṛhad-Āraṇyaka Upaniṣad, Canto-2, Brāhmaṇa-1; Canto-1, Brāhmaṇa-3; and (2) Chāndogyopaniṣad, Canto-1, Section-2 in this context.]

## शान्तिपाठ
## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

'The soul's real world is that which it has built of its thoughts, mental states and imaginations. If we will, we can turn our backs upon the lower and sensuous plane, and lift ourselves into the realm of the spiritual and real, and then gain a residence there'. —*Henry Wood*

We can go to the limits of this universe, but we shall still find God spread out beyond. We can dive ever deeper into the heart of each atom of matter; only to discover with unabated wonderment that we have entered a greater realm of his power and his glory. For the manifest universe is a very small part of his power and glory. He can reveal himself to us only when our mind stops functioning ... We try to grasp this truth with our puny little mind and senses, and all we can clasp is a pebble. —*Svāmī Veṅkaṭeśānanda*

I am better off than he (a man reputed for wisdom) is, for he knows nothing, and he thinks that he knows; I neither know nor think that I know ... The truth is, O men of Athens, that God only is wise. —*Plato*

* * *

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# नादबिन्दूपनिषद्

# Nādabindūpaniṣad

The word 'Bindu' means a focal point, while 'Nāda' refers to the cosmic sound that pervades throughout space. Metaphysically, this focal point from which this entire Nāda originated and spread out like ripples in a pond or lake, stands for Brahma. If one were wise and erudite enough, by tracing the focal point of this creation represented by the Nāda, one would come to know about the Brahma.

In this Upaniṣad, the cosmic sound represented by the divine word OM has been visualised as being a Swan, and its different body parts are likened to the various metaphysical concepts. The twelve 'Mātrās' (half syllables; vowel sounds; different aspects or fractions; measures or subtle forms; variants of the sound forming the word) of OM are enumerated, and the fruits of symbolically merging one's soul or Ātmā with each of them are described. The condition of a person steeped in Yoga, how the past deeds and their accumulated effects of an enlightened man are exhausted or annihilated, the ways to meditate upon OM and its various forms (variants) are described in detail in this Upaniṣad. At the end, the concept of the mind being affected by the cosmic sound called 'Nāda', of the former being dissolved in the latter, and the state when this is achieved are also narrated. A separate appendix no. 5 elaborates further on the concept of 'Nāda' and OM.

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# 3

# नादबिन्दूपनिषद्

# Nādabindūpaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

ॐ अकारो दक्षिणः पक्ष उकारस्तूत्तरः स्मृतः। मकारं पुच्छमित्याहुरर्धमात्रा तु मस्तकम्।। 1।।

*om akāro dakṣiṇaḥ pakṣa ukārastūttaraḥ smṛtaḥ / makāraṃ puccha-mityāhurardhamātrā tu mastakam //*

The divine cosmic word OM has been visualised as a Swan. The syllable or the vowel sound A (अकारो) of the word OM is likened to the right wing (Dakṣiṇa Pakṣa) of the Swan, the syllable or the vowel sound U (उकार) is likened to the left wing, and the syllable M (मकार) is likened to its tail. The half-syllable ( ँ–अर्धमात्रा) is the head of the divine Swan (see note to verse no. 5 below) (1).

पादादिकं गुणास्तस्य शरीरं तत्त्वमुच्यते। धर्मोऽस्य दक्षिणं चक्षुरधर्मोऽथो परः स्मृतः।। 2।।

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*pādādikaṃ guṇāstasya śarīraṃ tattvamucyate / dharmo'sya dakṣiṇaṃ cakṣuradharmo'tho paraḥ smṛtaḥ //*

This Swan symbolising OM has two legs representing the two qualities called 'Raja and Tama' while its body is the first quality called 'Sat'. 'Dharma' is its right eye while the opposite of 'Dharma' i.e. 'Adharma' is its left eye (2).

[Note :—(i) The 3 qualities are the following—'Sat' is the noblest and most virtuous quality in a creature; 'Raja' is the medium quality creating worldly desires and passions; 'Tama' is the meanest quality leading to evil, vices, inertia etc. (ii) 'Dharma' is generally defined as the qualities of righteousness, noble and virtuous conduct and thought, propriety and probity.]

**भूर्लोकः पादयोस्तस्य भुवर्लोकस्तु जानुनि। सुवर्लोकः कटीदेशे नाभिदेशे महर्जगत्।। 3।।**

*bhūrlokaḥ pādayostasya bhuvarlokastu jānuni / suvarlokaḥ kaṭīdeśe nābhideśe maharjagat //*

Its two legs represent the earth called 'Bhūḥ', its thighs represent the celestial world 'Bhuvaḥ', it waist area symbolises the heavens called 'Svaḥ', and its navel stands for the 'Maharloka'(i.e. the 4th world out of the 14 mythical abodes or Lokas according to the 'Purāṇas') (3).

[Note :—The 14 mythical abodes according to Padma Purāṇa are the following—(A) The upper worlds called Ūrdhava Lokas are seven in number—(i) Bhūḥ, (ii) Bhuvaḥ, (iii) Svaḥ, (iv) Mahaḥ, (v) Janaḥ, (vi) Tapaḥ, and (vii) Satyam). (B) The seven nether worlds called Adhaḥ Loka—(i) Atala, (ii) Vitala, (iii) Sutala, (iv) Rasātala, (v) Talātala, (vi) Mahātala, and (vii) Pātāla. The total number of Lokas is, therefore, fourteen.]

**जनोलोकस्तु हृद्देशे कण्ठे लोकस्तपस्ततः। भ्रुवोर्ललाटमध्ये तु सत्यलोको व्यवस्थितः।। 4।।**

*janolokastu hṛddeśe kaṇṭhe lokastapastataḥ / bhruvorlalāṭamadhye tu satyaloko vyavasthitaḥ //*

The 'Janaḥ Loka' (जनोलोक) is present in its heart and the 'Tapaḥ Loka' (तपस्तत:) is present in its throat. The 'Satya Loka' (सत्यलोको) is present between its eyebrows and forehead (4).

**सहस्त्रार्णमतीवात्र मन्त्र एष प्रदर्शितः। एवमेतां समारूढो हंसयोगविचक्षणः।। 5।।**

*sahasrārṇamatīvātra mantra eṣa pradarśitaḥ / evametāṃ samārūḍho haṃsayogavicakṣaṇaḥ //*

The divine Swan as described above represents the cosmic

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attributeless and un-manifest word OM as well as its cosmic gross manifestation in the form of the various worlds listed above. The wise, erudite and enlightened ascetic continuously meditates upon 'Praṇava' (OM) and involves himself in worshipping it by various methods, including rituals. By doing so, he literally 'rides' that divine Swan—that is, like the Swan, he too becomes the most respected, wise and enlightened amongst the human species (5).

[Note :—The Swan is considered as a very pure, wise and respected bird. It is synonymous with erudition, knowledge and wisdom as well as the ability to pick and choose what is good and leave behind what is bad. It is, therefore, the mount on which the Goddess of speech, knowledge, wisdom and education, i.e. Goddess Sarasvatī, sits. The Swan is also reputed to pick pearls from amongst a collection of other jewels, and drink milk leaving aside water. This also shows that it picks only the best from whatever is offered to it. The 'riding of the Swan' by the ascetic in the above verse is a metaphor for wisdom, erudition, enlightenment and being knowledgeable about the supreme Truth and Reality, while the Swan is a metaphor of these qualities themselves.]

**न भिद्यते कर्मचारैः पापकोटिशतैरपि। आग्नेयी प्रथमा मात्रा वायव्येषा तथापरा।। 6।।**

*na bhidyate karmacāraiḥ pāpakoṭiśatairapi / āgneyī prathamā mātrā vāyavyeṣā tathāparā //*

The patron deity (God) of OM is Fire; its form is also like that of fire. The 1st syllable 'A' (अ) is called 'Āgneyī' which means fire. The 2nd syllable 'U' (उ) is called 'Vāyavya'; the patron deity of it is 'Vāyu' (Wind God) and its contours, shape, colour etc. is also like that of wind. [OM is as potent and stupendous as the fire and the wind] (6).

**भानुमण्डलसंकाशा भवेन्मात्रा तथोत्तरा। परमा चार्धमात्रा या वारुणीं तां विदुर्बुधाः।। 7।।**

*bhānumaṇḍalasaṃkāśā bhavenmātrā tathottarā / paramā cārdhamātrā yā vāruṇīṃ tāṃ vidurbudhāḥ //*

The 3rd syllable 'M' (म्) is like the Sun, i.e. its patron God is the Sun. The 4th half-syllable (ँ) has 'Varuṇa' (water) as its patron God. [OM also has the potential powers of the Sun and water] (7).

**कालत्रयेऽपि यस्येमा मात्रा नूनं प्रतिष्ठिताः। एष ओंकार आख्यातो धारणाभिर्निबोधत।। 8।।**

*kālatraye'pi yasyemā mātrā nūnaṃ pratiṣṭhitāḥ / eṣa oṃkāra ākhyāto dhāraṇābhirnibodhata //*

Each of the four 'Mātrās' (syllables) said above has three phases or



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dimensions or divisions or fractions or magnitudes (कालत्रयेऽपि) each. Therefore, the total number of phases, dimensions, divisions, fractions or magnitude collectively called 'Kālas' or 'Kalās' of the entire word OM = 4 x 3 = 12 Kālas or Kalās. Effort should be made to understand it, recognise it and realise it with firm belief, conviction and faith using the aid of contemplation and meditation, concentration and focus (8).

**घोषिणी प्रथमा मात्रा विद्या मात्रा तथापरा। पतङ्गिनी तृतीया स्याच्चतुर्थी वायुवेगिनी।। 9।।**

*ghoṣiṇī prathamā mātrā vidyā mātrā tathā'parā / pataṅginī tṛtīyā syāccaturthī vāyuveginī //*

Now, out of these twelve 'Kalās' (fractions of full syllables) as described in verse no. 8 above, the first 'Kalā' (Mātrā) is called 'Ghoṣiṇī; the 2nd is called 'Vidyunmātrā'; the 3rd is called 'Pataṅginī'; and the 4th is called 'Vāyuveginī' (9).

**पञ्चमी नामधेया तु षष्ठी चैन्द्र्यभिधीयते। सप्तमी वैष्णवी नाम अष्टमी शांकरीति च।। 10।।**

*pañcamī nāmadheyā tu ṣaṣṭhī caindryabhidhīyate / saptamī vaiṣṇavī nāma aṣṭamī śāṅkarīti ca //*

The 5th 'Kalā' (Mātrā) is called 'Nāmadheya'; the 6th is called 'Aindrī'; the 7th is called 'Vaiṣṇavī'; and the 8th is called 'Śāṅkarī' (10).

**नवमी महती नाम धृतिस्तु दशमी मता। एकादशी भवेन्नारी ब्राह्मी तु द्वादशी परा।। 11।।**

*navamī mahatī nāma dhṛtistu daśamī matā / ekādaśī bhavennārī brāhmī tu dvādaśī parā //*

The 9th 'Kalā' (Mātrā) is called 'Mahatī'; the 10th is called 'Dhṛti'; the 11th is called Nārī; and the last one, the 12th, is called Brāhmī (11).

**प्रथमायां तु मात्रायां यदि प्राणैर्वियुज्यते। भरते वर्षराजासौ सार्वभौमः प्रजायते।। 12।।**

*prathamāyāṃ tu mātrāyāṃ yadi prāṇairviyujyate / bharate varṣarājāsau sārvabhaumaḥ prajāyate //*

If the seeker/aspirant dies while contemplating and meditating upon the first Mātrā/Kalā (i.e. Ghoṣiṇī), then he takes birth as an emperor in the realm called 'Bharata' (India) (12).

**द्वितीयायां समुत्क्रान्तो भवेद्यक्षो महात्मवान्। विद्याधरस्तृतीयायां गान्धर्वस्तु चतुर्थिका।। 13।।**

*dvitīyāyāṃ samutkrānto bhavedyakṣo mahātmavān / vidyādhara-stṛtīyāyāṃ gāndharvastu caturthikā //*

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When the seeker/aspirant dies while contemplating and meditating upon the 2nd Mātrā/Kalā (i.e. Vidyunmātrā), he takes birth as a great 'Yakṣa' (an epithet for Kubera, i.e. he becomes very rich). If he dies contemplating and meditating on the 3rd Mātrā/Kalā (i.e. Pataṅgī), he becomes a Vidyādhara (a category of demi-God including Khecara, Kinnaras, Gandharvas etc.; it also means an expert, a wise person, an intelligent and an erudite scholar). If he dies while concentrating on the 4th Mātrā/Kalā (i.e. Vāyuveginī), he becomes a Gandharva (celestial musicians; here meaning a great musician and talented person) (13).

[Note :—It signifies the harmony between the vibrations emanating from the heart as well as the electromagnetic waves from the brain of the creature with those emanating from the cosmic world, or the cosmic waves pervading and permeating the entire cosmos in the form of the word OM. We all know that sound consists of waves. Just like one catches one particular radio station with proper tuning and correct frequency on his radio, so does the seeker or aspirant reach his next destination riding piggy back on these vibration and waves emanating from his heart and brain respectively, and subsequently he lands at a spot, or takes birth in the form which matches these vibrations or waves very much like the voice of the speaker at the microphone at the broadcasting centre of the radio station reaches his audience riding upon the sound and electro-magnetic waves emanating from the transmitter and being received by the radio receiver.]

**पञ्चम्यामथ मात्रायां यदि प्राणैर्वियुज्यते। उषितः सह देवत्वं सोमलोके महीयते।। 14।।**

*pañcamyāmatha mātrāyāṃ yadi prāṇairviyujyate/ uṣitaḥ saha devatvaṃ somaloke mahīyate //*

If the seeker/aspirant dies while concentrating on the 5th Mātrā/Kalā (i.e. Nāmadheya), he resides with demi-Gods called 'Uṣitaḥ' and he gets respect in the abode of the Moon (14).

**षष्ठ्यामिन्द्रस्य सायुज्यं सप्तम्यां वैष्णवं पदम्। अष्टम्यां व्रजते रुद्रं पशूनां च पतिं तथा।। 15।।**

*ṣaṣṭhyāmindrasya sāyujyaṃ saptamyāṃ vaiṣṇavaṃ padam/ aṣṭamyāṃ vrajate rudraṃ paśūnāṃ ca patiṃ tathā //*

Death while concentrating on the 6th Mātrā/Kalā (i.e. Aindrī) enables the seeker/aspirant to obtain the abode of Indra (the king of Gods); death in the 7th Mātrā/Kalā (i.e. Vaiṣṇavī) takes him to the abode of Lord Viṣṇu (i.e. Vaikuṇṭha), while dying in the 8th Mātrā/Kalā (i.e. Śāṅkarī) takes him to the abode of the Lord called 'Paśupati', i.e. Lord Śiva (15).

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**नवम्यां तु महर्लोकं दशम्यां तु जनं व्रजेत्। एकादश्यां तपोलोकं द्वादश्यां ब्रह्म शाश्वतम्।। 16।।**

*navamyāṃ tu maharlokaṃ daśamyāṃ tu janaṃ vrajet / ekādaśyāṃ tapolokaṃ dvādaśyāṃ brahma śāśvatam //*

The 9th Mātrā/Kalā (Mahati) entitles the aspirant/seeker to take a residence in the 'Mahāloka'; the 10th Mātrā/Kalā (i.e. Dhṛti) entitles him to the 'Janaloka' (also called Dhruva Loka—i.e. the realm of the polar star); the 11th Mātrā/Kalā (Nārī) takes him to the Tapaḥ Loka; and the last Mātrā/Kalā, the 12th one (i.e. Brāhmī) takes him to the eternal and truthful abode of Lord Brahma called 'Brahmaloka' (16).

**ततः परतरं शुद्धं व्यापकं निर्मलं शिवम्। सदोदितं परं ब्रह्म ज्योतिषामुदयो यतः।। 17।।**

*tataḥ parataraṃ śuddhaṃ vyāpakaṃ nirmalaṃ śivaṃ / sadoditaṃ paraṃ brahma jyotiṣāmudayo yataḥ //*

Beyond these abodes or resting places of the soul of the seeker/aspirant, there is the supreme, transcendental, infinite and eternal Truth and absolute Reality called the supreme Brahma. This Truth and Reality is the best and pristine pure (Śuddha), all-pervading, all-permeating, immanent, vast and all encompassing (Vyāpaka), clean, unadulterated and uncorrupted (Nirmala), truthful, beautiful and auspicious (Śiva), always illuminated, radiant and splendorous (Sadoti) entity called the supreme and transcendental Brahma. Every self-illuminated entity, each source of light representing enlightenment and illumination of knowledge, has originated from there (17).

**अतीन्द्रियं गुणातीतं मनो लीनं यदा भवेत्। अनूपमं शिवं शान्तं योगयुक्तं सदाविशेत्।। 18।।**

*atīndriyaṃ guṇātītaṃ mano līnaṃ yadā bhavet / anūpamaṃ śivaṃ śāntaṃ yogayuktaṃ sadāviśet //*

Then the heart and mind (Mana) of the seeker/aspirant rises above and transcends the narrowness and self gratifying approach of the various sense organs as well as the influences of the three inherent qualities (i.e. Sat, Raja and Tama) generally present in all the creatures. He coalesces himself and becomes one with the supreme Truth and essence called 'Parama Tattva', which is Brahma. [That is, the heart and mind are permanently submerged in the ocean of bliss and eternity called Brahma, the creature ceases to have an independent existence separate from this Brahma; it drowns and dissolves in the fathomless ocean and becomes extinct and intractable, loosing his independent identity as the 'self' and

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becomes 'one' with the cosmic identity called Brahma.] When this happen, he becomes without an epithet or designation, he becomes inimitable, peerless, unmatched and unparalleled (Anupama), he becomes truthful, beautiful and auspicious (Śiva) as well as calm, peaceful, tranquil and serene (Śānta).

A seeker/aspirant who has reached this exalted state of mind and heart is called a Yogī (an ascetic). He acquires all the attributes of a true ascetic though he might not be a formally initiated Yogī as such (18).

**तद्युक्तस्तन्मयो जन्तुः शनैर्मुञ्चेत्कलेवरम्। संस्थितो योगचारेण सर्वसङ्गविवर्जितः।। 19।।**

*tadyuktastanmayo jantuḥ śanairmuñcetkalevaram / saṃsthito yogacāreṇa sarvasaṅgavivarjitaḥ //*

The seeker/aspirant who has become firmly established in contemplating and meditating or concentrating on the supreme, transcendental and eternal Brahma, should adopt, inter alia, the path of Yoga (meditative exercise) to purify himself and help him get rid of all the worldly attachments, flaws and faults which act like a drag on his spiritual upliftment. This will enable him to fix his attention on his pure self (Ātma) and become 'spiritually healthy and elevated' (19).

**ततो विलीनपाशोऽसौ विमलः कमलाप्रभुः। तेनैव ब्रह्मभावेन परमानन्दमश्नुते।। 20।।**

*tato vilīnapāśo'sau vimalaḥ kamalāprabhuḥ / tenaiva brahmabhāvena paramānandamaśnute //*

All his worldly ties are gradually, with diligence, patience and practice, done away with. He attains the pure state called 'Kaivalya' (the word means 'the only one'; it is a state of existence when the individual soul identifies itself with the supreme, cosmic Soul; the term also applies to the merging of the individual soul of the creature with the cosmic Soul) and he becomes synonymous with the supreme Soul himself.

Having thus identified himself with Brahma, he gets supreme bliss, contentedness, joy and happiness which are the characteristic features of Brahma (20).

**आत्मानं सततं ज्ञात्वा कालं नय महामते। प्रारब्धमखिलं भुञ्जन्नोद्वेगं कर्तुमर्हसि।। 21।।**

*ātmānaṃ satataṃ jñātvā kālaṃ naya mahāmate / prārabdhamakhilaṃ bhuñjannodvegaṃ kartumarhasi //*

[Now, the seeker/aspirant, having realised Brahma, is not an ordinary

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creature any more. Rather, he is called a 'Jñānī', a wise, erudite, adroit, enlightened and self realised person. These verses are addressed to such a person—]

'Oh the wise one ! You must make constant, consistent, persistent and diligent efforts to understand and comprehend the essential nature of Ātmā (soul/spirit). Spend your time fruitfully in pursing it, thinking, pondering, meditating and contemplating upon it. All difficulties and sorrows that come your way as a result of your past deeds/actions and their accumulated effects, you must bear with them patiently, without showing any signs of agitations or getting mentally perturbed or affected by them' (21).

**उत्पन्ने तत्त्वविज्ञाने प्रारब्धं नैव मुञ्चति। तत्त्वज्ञानोदयादूर्ध्वं प्रारब्धं नैव विद्यते।। 22।।**

*utpanne tattvaviñāne prārabdhaṃ naiva muñcati / tattvajñānodayādūrdhvaṃ prārabdhaṃ naiva vidyate //*

Inspite of the seeker/aspirant being theoretically aware of his Ātmā/soul, the awareness which is called the knowledge of the supreme and essential truth, his past deeds/actions and their integrated effects called 'Prārabdha', do not abandon him on their own account. But as soon as he actually realises the true nature and the essential characteristic of that Ātmā, the combined effects of his past deeds are gradually annihilated or eliminated (i.e. they cease to have any relevance or effect or influence on his behaviours, mental setup, thinking process, demeanours etc.) (22).

**देहादीनामसत्त्वात्तु यथा स्वप्ने विबोधतः। कर्म जन्मान्तरीयं यत्प्रारब्धमिति कीर्तितम्।। 23।।**

*dehādīnāmasattvāttu yathā svapne vibodhataḥ / karma janmāntarīyaṃ yatprārabdhamiti kīrtitam //*

The situation is akin to the various deeds done by a person during a dream. When he wakes up from sleep, the activities done by his 'imaginary body of the self' during the course of the dream has no relevance in the present conscious world after that person has woken up. Similarly, whatever he has done in his past lives or also what he has done in this life but during the period prior to his self-realisation, are but like the various deeds done by him in a dream during sleep. [Here, 'waking' is symbolic of 'realisation of the truth' while 'sleeping and dreaming' are metaphors for 'this deluding, illusionary, false and artificial world'] (23).

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**तत्तु जन्मान्तराभावात्पुंसो नैवास्ति कर्हिचित्। स्वप्नदेहो यथाध्यस्तस्तथैवायं हि देहकः।। 24।।**

*tattu janmāntarābhāvātpuṃso naivāsti karhicit / svapnadeho yathādhyastastathaivāyaṃ hi dehakaḥ //*

For a 'Jñānī' (a person who is wise, erudite, enlightened, self-realised, adroit and knowledgeable) there is no such thing as 'Prārabdha' (प्रारब्ध—i.e. past deeds and their integrated effects on the creature in the present life) simply because it is all 'a dream', i.e. it is all like an illusion for him. There is no sense in it for him nor the conception of 'birth and death' has any relevance for him (because the soul/Ātmā is eternal, imperishable and infinite). Logically, therefore, there is no such thing as 'past deeds and their cumulative effects' for a 'Jñānī'.

Even as the body, during a dream, has no real existence and is only an imagination of the mind, for a true 'Jñānī', this body, during the waking state of consciousness in this illusionary, deluding, deceptive and false world, is also not for real, and is as imaginary as the world of a dream. [That is, for an enlightened and wise person, this apparent world is like a sleeping man's dream] (24).

**अध्यस्तस्य कुतो जन्म जन्माभावे कुतः स्थितिः। उपादानं प्रपञ्चस्य मृद्भाण्डस्येव पश्यति।। 25।।**

*adhyastasya kuto janma janmābhāve kutaḥ sthitiḥ / upādānaṃ prapañcasya mṛdbhāṇḍasyeva paśyati //*

Where is the origin of imaginary things? What reality do they have? What is the foundation or truth of such deluding things? And in the absence of any truth or reality, what validity do those imaginary things have? Just like imagining a snake in a rope will not create a real snake out of it and the rope will remain a rope nevertheless, the Ātmā/soul is the progenitor and the very cause from which the whole artificiality of this world has evolved and developed even as the mud or clay is the cause of and the essential ingredient from which the clay/mud pot had been moulded by the potter. [The potter is only a medium; the essential ingredient of the pot which has taken its form is the mud/clay without which the pot will have no existence. Similarly, the Ātmā itself creates this illusionary world and then imagines that it pervades and permeates it as its integral part. Since the whole thing is imaginary like the presence of the serpent in a rope, the original truth of the Ātmā is the reality of the rope, while the imaginary cosmos arising out of its imaginary powers is a fallacious conception with no validity like the snake] (25).

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अज्ञानं चेति वेदान्तैस्तस्मिन्नष्टे क्व विश्वता। यथा रज्जुं परित्यज्य सर्पं गृह्णाति वै भ्रमात्।। 26।।
तद्वत्सत्यमविज्ञाय जगत्पश्यति मूढधीः। रज्जुखण्डे परिज्ञाते सर्परूपं न तिष्ठति।। 27।।

*ajñānaṃ ceti vedāntaistasminnaṣṭe kva viśvatā / yathā rajjuṃ parityajya sarpaṃ gṛhṇāti vai bhramāt //*
*tadvatsatyamavijñāya jagatpaśyati mūḍhadhīḥ / rajjukhaṇḍe pariñāte sarparūpaṃ na tiṣṭhati //*

According to Vedānta, the existence of the entire delusionary and artificial world is erroneously imagined by the Ātmā because it is surrounded by a veil consisting of the darkness of ignorance. When this veil of darkness symbolising ignorance is removed, the illusion of the world also vanishes. Even as a deluding man accepts that there is a snake in the rope under false believes and conceptions (26), an ignorant man, who is bereft of truthful knowledge, perceives this world due to his misconception and fallacious thinking. When a person realises the truth about the rope, all his perceptions about it changes—he no more sees a snake in a rope (27).

अधिष्ठाने तथा ज्ञाते प्रपञ्चे शून्यतां गते। देहस्यापि प्रपञ्चत्वात्प्रारब्धावस्थितिः कुतः।। 28।।

*adhiṣṭhāne tathā jñāte prapañce śūnyatāṃ gate / dehasyāpi prapañcatvātprārabdhāvasthitiḥ kutaḥ //*

When the truth about the basis of all existence, i.e. the Ātmā (which is pure consciousness and absolute reality), is realised, the remaining world of artificiality, delusions and imaginations cease to exist. [That is, when the truthful knowledge of the actual fact regarding the existence and its nucleus in the Ātmā of the creature lightens up the creature's heart and mind, the illusions which were created due the veil of ignorance disappear even as phantoms of a dark night disappear when the sun rises.] When this realisation dawns on the seeker, this gross body also appears to be false and unreal. Consequentially, the existence of the gross body loses all significance and validity for him, and with it vanishes the various actions or deeds done by him and their resultant effects. How can they exist when the gross body which does the deeds themselves has become non-existent? (28).

अज्ञानजनबोधार्थं प्रारब्धमिति चोच्यते। ततः कालवशादेव प्रारब्धे तु क्षयं गते।। 29।।

*ajñānajanabodhārthaṃ prārabdhamiti cocyate / tataḥ kālavaśādeva prārabdhe tu kṣayaṃ gate //*

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The talk of 'Prārabdha' (i.e. past deeds and their integrated effects on the creature in the present life) is only meant to wisen up the people who are ignorant and engulfed with delusions. In due course of time, when wisdom and enlightenment dawns on them, the worldly deeds and their results/effects cease to have any meaning or relevance for them (i.e. they don't get involved with either the deeds or hanker after their results; they do the deeds with a sense of dispassion and detachment; they feel neither sorrows nor joys upon the results of the deeds; they treat everything with equanimity) (29).

**ब्रह्मप्रणवसंधानं नादो ज्योतिर्मयः शिवः। स्वयमाविर्भवेदात्मा मेघापायेंऽशुमानिव।। 30।।**

*brahmapraṇavasandhānaṃ nādo jyotirmayaḥ śivaḥ / svayamāvirbhavedātmā meghāpāyeṃ'śumāniva //*

After that, the seeker/aspirant is inspired to contemplate and meditate upon the Ātmā and the fact of its oneness with the supreme Brahma. Further contemplation leads him to the manifestation of the self-illuminated, transcendental, supreme, truthful and auspicious Brahma in that cosmic sound called 'Nāda' represented by the word OM. [That is, what was earlier only a hypothetical and abstract concept of Brahma has transformed and revealed itself as a 'sound' which has further crystallised itself into a source of light symbolising knowledge and enlightenment. This scintillating light is nothing else but Brahma.] It is compared to a situation when the Sun is visible after the clouds have dissipated and vanished from the sky. [When the dark clouds are removed from the sky, the hitherto obscured Sun shines through and it then illuminates the world around it with its brilliant light] (30).

**सिद्धासने स्थितो योगी मुद्रां संधाय वैष्णवीम्। शृणुयाद्दक्षिणे कर्णे नादमन्तर्गतं सदा।। 31।।**

*siddhāsane sthito yogī mudrāṃ sandhāya vaiṣṇavīm / śṛṇuyāddakṣiṇe karṇe nādamantargataṃ sadā //*

The Yogī (ascetic) should sit in a seating posture called 'Siddhāsana' and focus his view/sight in a vigilant state called 'Vaiṣṇavī'. The Yogī should then focus his attention to hear the eternal and continuous cosmic sound of the 'Nāda' in his right ear (31).

[Note :—(i) Siddhāsana—this is a meditating posture wherein the heel of the left leg is pressed against the anus and the loins are pressed by the right leg. (ii) Vaiṣṇavī state—the eyes are vide open and stare unblinkingly to infinity, but their focus is not the outside world but they are targeted



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internally, i.e. they should focus on the supreme Brahma whose location, according to the principals of Yoga, is said to be between the eyebrows and the root of the nose. (iii) Nāda—this is the cosmic sound or a sonic reverberation in the right ear. It is produced, according to mythology, by the conjunction of the cosmic fire and the cosmic wind. Yogīs concentrate on this sound which emanates from their heart and reverberates or resonates in their ears. It is like the continuous roar of the distant heaving ocean or the rumbling of a distant train. The easiest way for a layman to witness this phenomenon is to hold breath and plug both the ears with fingers simultaneously. One will hear a continuous muffled roar or rumble like that of a distant ocean or a passing train. This sound resembles 'Nāda'. See also verse no. 34-35.]

**अभ्यस्यमानो नादोऽयं बाह्यमावृणुते ध्वनिः। पक्षाद्विपक्षमखिलं जित्वा तुर्यपदं व्रजेत्।। 32।।**

*abhyasyamāno nādo'yaṃ bāhyamāvṛṇute dhvaniḥ / pakṣādvipakṣamakhilaṃ jitvā turyapadaṃ vrajet //*

By slow practice, this 'Nāda' envelops and supersedes all other external sounds (i.e. the 'Nāda' dominates the entire audible spectrum and the seeker/ascetic does not hear anything else except the 'Nāda'). The Yogī should move gradually from the sound emanating from or originating with the first syllable or vowel sound A (अ) to the 2nd syllable or vowel sound U (ओ) and finally to the 3rd syllable or letter M (म) of the cosmic word to hear the entire cosmic band of sounds compositely called the word OM (A+U+M = OM). This gives the Yogī immense bliss and ecstasy. He feels exhilarated and blissful (32).

[Note :—'Nāda' covers the entire gamut of audible as well as inaudible frequencies of sound waves—the low, the medium, the high and the ultra high frequencies of sound. For a Yogī, in the beginning, the 'Nāda' appears to be simply a distant roar or rumble. Gradually this metamorphoses into music—because music is also a form of sound and its constituent notes and sounds are sonic waves of different frequencies and magnitudes. The different amplitudes and frequencies of 'Nāda' create a sensation which tickles the sensory nerves of the brain and makes the person feel exhilarated, blissful, calm and tranquil even as music helps in calming ruffled nerves.]

**श्रूयते प्रथमाभ्यासे नादो नानाविधो महान्। वर्धमाने तथाभ्यासे श्रूयते सूक्ष्मसूक्ष्मतः।। 33।।**

*śrūyate prathamābhyāse nādo nānāvidho mahān / vardhamāne tathābhyāse śrūyate sūkṣmasūkṣmataḥ //*

In the beginning of the practice of concentrating on the cosmic sound

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called 'Nāda' which is synonymous with 'Praṇava', the Yogī (ascetic) seeker hears the cosmic sound in various forms and hues (i.e. having different amplitudes, frequencies, magnitudes, notes, decibels and pitches). Gradually with the progress in concentration of the seeker, the finer tunes, notes and subtle differences of various frequencies of those notes and their pitches are discernible (33).

[Note :—In the beginning, it is simply a mixed-up cluttering cacophony of sound, a sort of distant rumbling or roar. But with gradual practice, the seeker is able to hear various sounds of different magnitudes and frequencies, having different pitches and amplitudes, some of high and some of low decibel. The example of musical instruments can be taken here—for an uninitiated man, a combination of various musical instruments means only a loud, ear-shattering, chaotic clutter of cacophonous sound. But for the expert and discerning ears of a musician, the drums, the tumbrels, the clarionat, the guitar, the cymbals, the tom-tom, the piano, the flute, the violin, the harp, the harmonium, the mouth organ, the saxophone, the sitar et.al acquire distinctiveness of sound inspite of the ear-splitting cacophony they produce for a layman. This sound is music for a musician's ears. For him, inspite of the ruckus and din created by them all playing together—which might create a headache for an ordinary man—the various sounds emanating from each of these musical instrument have a definitive meaning and they are clearly audible and discernible for his expert ears. They charm him instead of irritating him. In fact, a musician might even point out an error in the beat or metre of a particular note made by a specific instrument amid the cacophonous jumble of sounds.

This is what is meant by saying that the Yogī seeker is able to discern the subtle differences in the various components of the cosmic sound called 'Praṇava' or 'Nāda'. Further, even as a true lover of music gets enthralled by its finer beauty and captivating charm, the Yogī too gets completely absorbed in the cosmic 'Nāda'; he literally drowns himself in the ocean of sound. Again, even as music has a therapeutic value, this cosmic 'Nāda' too has a healing value for the tormented creature.]

**आदौ जलधिजीमूतभेरीनिर्झरसंभवः। मध्ये मर्दलशब्दाभो घण्टाकाहलजस्तथा।। 34।।**
**अन्ते तु किंकिणीवंशवीणाभ्रमरनिःस्वनः। इति नानाविधा नादाः श्रूयन्ते सूक्ष्मसूक्ष्मतः।। 35।।**

*ādau jaladhijīmūtabherīnirjharasaṃbhavaḥ/ madhye mardalaśabdābho ghaṇṭākāhalajastathā //*
*ante tu kiṅkiṇīvaṃśavīṇābhramaraniḥsvanaḥ/iti nānāvidhā nādāḥ śrūyante sūkṣmasūkṣmataḥ //*

This cosmic Nāda/sound appears to be, in the beginning, like the sound created by an ocean, a cloud (i.e. rumblings—see also note to verse

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no. 31), a kettle drum and a waterfall. In the 2nd stage of meditation and concentration upon this sound, it changes (transforms or metamorphoses) to the one like that coming from a tumbrel, tabor, tambourine, a bell and a drum (34).

In the last stage, it appears to be the tinkling and chiming sound made by small bells attached to an anklet, the haunting, sonorous, soothing and flowing high pitched sound of a flute, the tinkling, jingling and ringing sound of an Indian lute, and the humming or buzzing of a black bee. In this way, subtlest and minutest differences having various fine musical hues of 'Nāda' can be heard. All the genres of sound can be heard if the attention is properly focused on the 'Nāda'. It is more like a cosmic orchestra being played in the heavens (35).

**महति श्रूयमाणे तु महाभेर्यादिकध्वनौ। तत्र सूक्ष्मं सूक्ष्मतरं नादमेव परामृशेत्।। 36।।**

*mahati śrūyamāṇe tu mahābheryādikadhvanau / tatra sūkṣmaṃ sūkṣmataraṃ nādameva parāmṛśet //*

With persistence and practice, the Yogī seeker should attempt to separate finer genres, hues and shades of sounds from the general broad band or spectrum of sounds of a particular category or genre he hears. [For example, he should focus on the sound of, say, a drum or a waterfall at a time, and try to separate its various hues, notes, amplitudes and pitches from the rest of the sounds compositely forming the cosmic sound 'Nāda'. He should try to differentiate between the various notes and frequencies of this sound—deep and grave to light and soft, from a somber tone to a shrill pitch, from the lowest to the highest scale of sound.]

This will enable him to hear the subtlest of sounds, the finest strands of sounds that compositely constitute 'Praṇava' or 'Nāda' (36).

[Note :—The cosmic 'Nāda' is like music played by Brahma. This music is an extension of the supreme consciousness and it is a manifestation of that divine conscious factor. Since sound is the subtlest of the 5 basic elements of creation and is the nearest to divinity, the cosmic music consisting of the 'Nāda' is the nearest analogue to Brahma. By being able to hear that 'Nāda' in one's own ears and by being able to realise that the 'Nāda' is originating as a subtle vibration from his own heart and getting enhanced by the compatible electromagnetic waves generated by his own brain, the Yogī is able to establish a direct link with himself and the supreme Brahma. By a natural corollary, he is able to establish oneness

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of his own consciousness with the cosmic consciousness because the science of music, or the science which is recognised and defined as music, transcends limitations imposed by the gross body, the physical world and its language. This 'Nāda' or the divine music played by the cosmic consciousness is therefore an expression of the Reality that exists beyond doubt but is so subtle that it requires a finely tuned mind to catch its frequencies and give meaning to it.

The various finer tunes and notes of varying hues that are heard by the Yogī during meditation only go to prove that he is no more a layman or an ordinary student of spiritualism, but an erudite, adroit and learned student of advanced metaphysics. He has acquired that mystical knowledge and acumen by which an expert musician is able to discern and distinguish between the various forms of sound emanating from different musical instruments.]

**घनमुत्सृज्य वा सूक्ष्मे सूक्ष्ममुत्सृज्य वा घने। रममाणमपि क्षिप्तं मनो नान्यत्र चालयेत्।। 37।।**

*ghanamutsṛjya vā sūkṣme sūkṣmamutsṛjya vā ghane / ramamāṇamapi kṣiptaṃ mano nānyatra cālayet //*

Those who meditate upon the cosmic sound called 'Nāda' should either focus their attention on the great, composite sound, or else on its finer hues and constituent subtler sounds. But he should not allow his mind to wander anywhere else (37).

**यत्र कुत्रापि वा नादे लगति प्रथमं मनः। तत्र तत्र स्थिरीभूत्वा तेन सार्धं विलीयते।। 38।।**

*yatra kutrāpi vā nāde lagati prathamaṃ manaḥ / tatra tatra sthirībhūtvā tena sārdhaṃ vilīyate //*

Wherever the seeker/aspirant can easily fix his mind—whether it be the general, all pervading rumbling cosmic sound of 'Praṇava', or its finer strands and subtler tunes, he should fix it there. It is an aid for the gradual diversion of the mind from being wayward, a vagrant and straggler, jumping from one place to another, and instead helping it to fix itself. It helps to bring the mind together, concentrate it, focus it and hook it to 'Praṇava'. In due course of time, this 'Praṇava' engulfs the seeker's whole audible spectrum, or his part of the brain dealing with the perception of sound. He gets swamped with the noise of 'Praṇava'. The seeker is submerged and drowned in the reverberations and vibrations emanating from 'Praṇava'. The sound of 'Praṇava' supersedes all other sounds as far as the mind of the seeker is concerned. He hears

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noting else except it. He might hear the sounds of the world, but those will be heard in the background of the rumbling sound caused by 'Praṇava' (38).

[Note :—The words OM, 'Praṇava' and 'Nāda' are used synonymously.]

**विस्मृत्य सकलं बाह्यं नादे दुग्धाम्बुवन्मनः। एकीभूयाथ सहसा चिदाकाशे विलीयते।। 39।।**

*vismṛtya sakalaṃ bāhyaṃ nāde dugdhāmbuvanmanaḥ / ekībhūyātha sahasā cidākāśe vilīyate //*

The seeker's/aspirant's mind forgets about all external stimuli and perceptions. It becomes completely engrossed and submerged in the 'Nāda' so much so that it becomes one with it as water becomes one with milk [That is, the mind and the 'Nāda' become inseparable even as milk and water are inseparable from one another once mixed.] The mind, having thus submerged itself in the 'Nāda', dissolves itself and merges at once with the infinite space from where this 'Nāda' comes from, and where it is spread, so as to fill the whole space of the sky. [That is, the mind expands and fills the entire space of the cosmos as a constituent part of the 'Nāda'] (39).

[Note :—'Nāda' is always heard in the background of silence. The deep recesses of space are full of void or nothingness. It is against this blank void that the cosmic sound or 'Praṇava' is heard. When the Yogī shuts off worldly noises, which are like unwarranted interferences in the reception of divine signals emanating from Brahma, by the various methods of Yoga and concentration, he fine-tunes his receptory senses to hear the 'Nāda'. With increase in concentration and enhancement in expertise, what was originally a jumbled uproar or a motley collection of meaningless sounds, transform themselves into a divine orchestra playing the divine music to some preset tunes and notes.

*'The formless is attributed as well as un-attributed. He has gone into deep absorption in the cosmic void. He has made the creation himself; he meditates upon it himself. He is absorbed in the cosmic void where the un-struck cosmic music plays. This miraculous wonder is beyond expression'.*

*(Adi Guru Granth Sahib, Gauri Sukhmani)*

*'The melting voice through mazes running/untwisting all the chains that tie/the hidden soul of harmony'* —*John Milton*

**उदासीनस्ततो भूत्वा सदाभ्यासेन संयमी। उन्मनीकारकं सद्यो नादमेवावधारयेत्।। 40।।**

*udāsīnastato bhūtvā sadābhyāsena saṃyamī / unmanīkārakaṃ sadyo nādamevāvadhārayet //*

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A self-controlled or self-restrained seeker/aspirant should abstain from all the sense gratifying perceptions and sensual objects of the external world. On the contrary, he should make sincere and diligent effort to consciously and willingly focus his attention on the hearing of this cosmic 'Nāda', and to try to spend his time in being completely engrossed and submerged in it. He should be completely infused and imbued with it (40).

**सर्वचिन्तां समुत्सृज्य सर्वचेष्टाविवर्जितः। नादमेवानुसंदध्यान्नादे चित्तं विलीयते।। 41।।**

*sarvacintāṃ samutsṛjya sarvaceṣṭāvivarjitaḥ / nādamevānusaṃdadhyānnāde cittaṃ vilīyate //*

The seeker/aspirant should consciously forsake all worries, divert his mind away from all worldly activities and interactions, and instead concentrate it upon the 'Nāda'—think of it, contemplate upon it, hear it and meditate upon it because by doing so he can easily submerge his mind, drench it in the 'Nāda' and finally dissolve it in the latter (41).

**मकरन्दं पिबन्भृङ्गो गन्धान्नापेक्षते यथा। नादासक्तं सदा चित्तं विषयं न हि काङ्क्षति।। 42।।**

*makarandaṃ pibanbhṛṅgo gandhānnāpekṣate yathā / nādāsaktaṃ sadā cittaṃ viṣayaṃ na hi kāṅkṣati //*

Even as a bee does not pay any attention to and get distracted by the fragrance/scent of the flower while drinking its nectar, the mind which is totally engrossed in hearing the cosmic 'Nāda' has no inclination or time to pay heed to any of the sensory perceptions pertaining to gratification of the sense organs, or the various attractions and allurements proffered by the objects of this materialistic but artificial and mundane world, so as to get distracted from hearing the 'Nāda' (42).

**बद्धः सुनादगन्धेन सद्यः संत्यक्तचापलः। नादग्रहणतश्चित्तमन्तरङ्गभुजङ्गमः।। 43।।**

*baddhaḥ sunādagandhena sadyaḥ saṃtyaktacāpalaḥ / nādagrahaṇataś-cittamantaraṅgabhujaṅgamaḥ //*

The mind-like serpent becomes so enchanted and captivated by the sound of the 'Nāda' that it abandons its fickleness and restlessness, and instead, it becomes stable and calm (43).

**विस्मृत्य विश्वमेकाग्रः कुत्रचिन्न हि धावति। मनोमत्तगजेन्द्रस्य विषयोद्यानचारिणः।। 44।।**

*vismṛtya viśvamekāgraḥ kutracinna hi dhāvati / manomattagajendrasya viṣayodyānacāriṇaḥ //*

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As a result, the mind forgets about the external world and its misleading charms, becomes stable and focused, and it stops wandering recklessly amongst the objects of the world. This mind is like an intoxicated wild elephant in the forest represented by the material objects of this world. [The world is compared to the forest, the different objects of the world which entice and lure the creature are compared to the trees of the forest, while the elephant is the creature himself.] (44).

**नियामनसमर्थोऽयं निनादो निशिताङ्कुशः। नादोऽन्तरङ्गसारङ्गबन्धने वागुरायते।। 45।।**

*niyāmanasamartho'yaṃ ninādo niśitāṅkuśaḥ/ nādo'ntaraṅgasāraṅga-bandhane vāgurāyate//*

To control this rogue elephant-like mind, the 'Nāda' acts as a goad, and it is the only implement to control the mind's recklessness. The 'Nāda' acts like a net to trap and tie this mind-like deer (45).

**अन्तरङ्गसमुद्रस्य रोधे वेलायतेऽपि वा। ब्रह्मप्रणवसंलग्ननादो ज्योतिर्मयात्मकः।। 46।।**

*antaraṅgasamudrasya rodhe velāyate'pi vā/ brahmapraṇavasaṃlagnanādo jyotirmayātmakaḥ//*

The 'Nāda' acts like dyke or a dam to stop the swift waves of the mind which symbolise its swift and ever-changing fickle nature. [This is because the concentration of the mind on a specific target, in this case the 'Nāda', helps to tame it, prevent it from wobbling, scattering and jumping from subject to subject, and instead staying fixed to a peg. This is also what is intended by Yoga—fixing of the mind, amongst other things.] This 'Nāda'—which is associated with the supreme Brahma—is equally self-illuminated and scintillating, equally radiant and glorious as the supreme Brahma (46).

**मनस्तत्र लयं याति तद्विष्णोः परमं पदम्। तावदाकाशसंकल्पो यावच्छब्दः प्रवर्तते।। 47।।**

*manastatra layaṃ yāti tadviṣṇoḥ paramaṃ padam/ tāvadākāśasaṅkalpo yāvacchabdaḥ pravatate//*

The mind annihilates itself (or merge its self) in that fount of light—it looses its separate identity and becomes indistinguishable from the 'Nāda'. It is there that the supreme abode of the most exalted Lord Viṣṇu is located.

The firm identification of the mind with the vastness and fathomlessness of the sky lasts as long as the words (of the divine word

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OM) are heard and pronounced by the seeker/aspirant (i.e. as long as the vibration keep resonating in his mind-intellect complex) (47).

**निःशब्दं तत्परं ब्रह्म परमात्मा समीयते। नादो यावन्मनस्तावन्नादान्तेऽपि मनोन्मनी।। 48।।**

*niḥśabdaṃ tatparaṃ brahma paramātmā samīyate / nādo yāvanmanastā-vannādānte'pi manonmanī //*

When there is no word (sound), there is the all-pervading conspicuous silence which brings the mind in direct union with and makes it experience the transcendental supreme essence called the Brahma, which is the supreme Soul or supreme Lord of the creation called 'Parmātmā'. The mind exists only till the time the cosmic sound of the 'Nāda' lasts; as soon as the latter ceases, the mind too ceases to exist or show signs of existence because it had become so engrossed in the hearing of the resonance of the 'Nāda' that it had become numb and devoid of any independent feelings of its own. It was in a state of blissful stupor, as it were. (48).

**सशब्दश्चाक्षरे क्षीणे निःशब्दं परमं पदम्। सदा नादानुसंधानात्संक्षीणा वासना तु या।। 49।।**

*saśabdaścākṣare kṣīṇe niḥśabdaṃ paramaṃ padam / sadā nādānusandhānāt-saṃkṣīṇā vāsanā tu yā //*

When the different constituent sounds of the 'Nāda' (i.e. the various syllables and sounds which constitute the cosmic divine word OM as described in verse nos. 6-16 above) merge with each other and collapse back into their point of origin, that particular state is called the 'soundless supreme state of existence' marked by absolute silence. Constant contemplation and meditation upon the 'Nāda' results in gradual dissipation of all the worldly desires and yearnings pertaining to the gratification of the sense organs as well as seeking of pleasure from the material objects of the world. This goes on till, at the ultimate end, they completely vanish and cease to have any relevance (49).

**निरञ्जने विलीयेते मनोवायू न संशयः। नादकोटिसहस्राणि बिन्दुकोटिशतानि च।। 50।।**

*nirañjane vilīyete manovāyū na saṃśayaḥ / nādakoṭisahasrāṇi bindukoṭiśatāni ca //*

After that, both the mind and the vital wind force called 'Prāṇa' merge into one another and become one with the supreme, eternal, atributeless, divine, holy, pure and transcendental (Nirañjana) entity called Brahma. There is no doubt about it. Thousands of sounds and millions of spots or



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nodes plunge themselves and vanish into that cosmic 'Nāda' which is also called 'Praṇava', and which is synonymous with Brahma (50).

[Note :—A parallel can be drawn between this concept and the merging of millions of individual souls with the one supreme Soul called Brahma—a doctrine which is central to the Upaniṣadic teachings. Since 'Praṇava' or the cosmic sound represented by the word OM is regarded as first manifestation of Brahma, the rest is easy to understand. All dimension of sound have their origin in that 'Nāda', and the 'Nāda' itself has its origin in silence which is the supreme, cosmic consciousness. The 'Nāda' rises and collapses into the ocean of the cosmic void/silence just like huge waves rise and fall back into the water of the ocean. This is why this Upaniṣad is called 'Nāda Bindu'—the word Bindu referring to a single point, the core, from where this entire gamut of the multifarious cosmos has emerged. This core is Brahma, and from this hub radiate out the numerous spokes that hold the circumference of this wheel-like creation in place and keeps it rotating.]

**सर्वे तत्र लयं यान्ति ब्रह्मप्रणवनादके। सर्वावस्थाविनिर्मुक्तः सर्वचिन्ताविवर्जितः।। 51।।**

*sarve tatra layaṃ yānti brahmapraṇavanādake/ sarvāvasthāvinirmuktaḥ sarvacintāvivarjitaḥ //*

When this state of realisation is reached, the seeker/aspirant Yogī (ascetic) rises above (i.e. becomes free from) the three states of worldly existence—the waking state, the dreaming state and the deep sleep state of consciousness. He is also freed from all the worries and anxieties which are so characteristic of this world (51).

**मृतवत्तिष्ठते योगी स मुक्तो नात्र संशयः। शङ्खदुन्दुभिनादं च न शृणोति कदाचन।। 52।।**

*mṛtavattiṣṭhate yogī sa mukto nātra saṃśayaḥ/ śaṅkhadundubhināḍaṃ ca na śṛṇoti kadācana //*

The realised Yogī apparently lives like a dead person. Verily, that Yogī has achieved the state of 'Mukti' (liberation from the bondage that tie the soul to this illusionary and mundane world; deliverance, emancipation and salvation). In such a state (when he has witnessed and enjoyed the cosmic 'Nāda'), the Yogī never hears (or pays attention to) the worldly noises or sounds produced by either the conch or the kettledrums. [This is because the cosmic 'Nāda' itself consist of so many sounds of numerous musical instruments playing together as described in verse nos. 33-36 that he is so overwhelmed by them and his sense of perception pertaining to the worldly sounds is completely overshadowed

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by those sounds emanating from the 'Nāda', that he literally becomes deaf to worldly sounds. One can easily understand it by an example—a person who is in deep sleep after a tiring day's work will sleep so soundly that the noises of the household and the surrounding world will not wake him up or disturb his sleep. Another example is a person who has an earphone of a pocket radio plugged to his ears; he can hear the music etc. dance to its tunes, laughs and exults, becomes so ecstatic that he might not even hear the horn of an approaching vehicle. That is why it is said that 'Prayer is when one talks to God; meditation is when one listen to God'] (52).

**काष्ठवज्ज्ञायते देह उन्मन्यावस्थया ध्रुवम्। न जानाति स शीतोष्णं न दुःखं न सुखं तथा।। 53।।**

*kāṣṭhavajjñāyate deha unmanyāvasthayā dhruvam / na jānāti sa śītoṣṇaṃ na duḥkhaṃ na sukhaṃ tathā //*

During the stage when the mind becomes defunct or de-activated, the gross body becomes without any desires and activities (such as the desire for comfort, gratification of sense organs, deriving pleasure from the objects of the world, and making efforts to realise or fulfill these desires). It becomes similar to a piece of dead wood. It does not feel, experience, recognise or distinguish between cold and hot, comfort/pleasures and sorrows/miseries of any kind (53).

**न मानं नावमानं च संत्यक्त्वा तु समाधिना। अवस्थात्रयमन्वेति न चित्तं योगिनः सदा।। 54।।**

*na mānaṃ nāvamānaṃ ca saṃtyaktvā tu samādhina / avasthātrayamanveti na cittaṃ yoginaḥ sadā //*

He (the seeker/aspirant Yogī) transcends honours and insults, i.e. he is not at all affected or influenced or moved by such worldly emotions. He forsakes such worldly emotions by the virtue of taking to 'Samādhi' (which is the trance like state when the pure consciousness is completely absorbed in itself and becomes oblivious of the surrounding world. This state is the culmination of meditation and may last from a short duration to a very prolonged period of couple of hours to a couple of days). In this state, the Yogī's mind-intellect transcends and goes beyond the three states of existence of the consciousness—the waking, the dreaming and the deep sleep states (54).

[Note :—The various states of existence of the consciousness have been described in an appendix of this book.]

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**जाग्रन्निद्राविनिर्मुक्तः स्वरूपावस्थतामियात्।। 55।।**
**दृष्टिः स्थिरा यस्य विना सदृश्यं वायुः स्थिरो यस्य विना प्रयत्नम्। चित्तं स्थिरं यस्यं विनावलम्बं स ब्रह्मतारान्तरनादरूप इत्युपनिषत्।। 56।।**

*jāgrannidrāvinirmuktaḥ svarūpāvasthatāmiyāt //*
*dṛṣṭiḥ sthirā yasya vinā sadṛśyaṃ vāyuḥ sthiro yasya vinā prayatnam / cittaṃ sthiraṃ yasyaṃ vināvalambaṃ sa brahmatārāntaranāda-rūpa ityupaniṣat //*

The Yogī gets freedom from his two states of common existence—the waking and the dreaming states. Instead, he becomes established in his truthful and real form as the pure consciousness which is achieved in the deep sleep state of consciousness when the mind cease to exists and have any relevance (55).

The one whose view/sight becomes focused and steady even without any object to look at and focus them upon, whose 'Prāṇa' (vital wind force of life; breath) becomes steady even without making any conscious and diligent effort to do so, and whose mind-intellect complex achieves a state of stability, focus and steadfastness (as opposed to the state of constant flux, restlessness and agitations which is the normal state and characteristic feature of the mind of an ordinary person)—such a realised and enlightened Yogī (ascetic) becomes permanently established in the state of being in supreme bliss and happiness, a state called 'Turīya' which is associated with the 'Nāda' (which is generated by 'Praṇava' or by the supreme Brahma). That is, the Yogī remains submerged and engrossed in the third state of existence in which both the external world (waking) as well as the mind-intellect complex (the dream) become defunct. This state is the state of 'deep sleep' which is compared to a log of wood in verse no. 53 when all agitations, perceptions, feelings and emotions become extinct. In their absence, the supreme bliss of self realisation takes over, and the Yogī is overwhelmed with it. This state is achieved by him by concentrating, contemplating and meditating upon the sonic cosmic music called the 'Nāda'. This music sooths his nerves and fills him with ecstasy and bliss, a state from which the Yogī does not wish to come out. This is, verily, what this Upaniṣad says (56).

[Note :—Practice or meditating faithfully on the cosmic sound called 'Nāda' is central to this Upaniṣad more than any belief in doctrines per se. It is both a philosophical treatise on spiritualism as well as a meditative exercise of fixing the mind and attention by concentration and diligent

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efforts. This fixing wrenches the mind away from being drowned, as it were, in the overwhelming cacophony created by the din of life in this humdrum and mundane world which causes vexation for the spirit and agitations for the mind. Plunging of the mind or engrossing it on hearing of the cosmic orchestra is like applying a balm on its ruffled and excited neurons—it has a therapeutic use like ordinary or classical music. The mind gradually replicates that deep sound of the cosmos in its sub-consciousness which acts like a recording machine. When we feel tense, we hear music to ease our taught nerves; similarly the 'Nāda' sooths the taught neurons of the brain. The feelings of pain, sorrows and miseries etc. are dulled like when we take a sedative to calm us down. The rhythmic rising and falling of the various genres of the cosmic sound with its varying nodes and tunes (see verse nos. 34-39) has the same therapeutic value as musical instrument played at the worldly level.

The peculiarly odd seating posture as prescribed in verse no. 31 is intended to (i) keep the person alert and (ii) to press upon the 'Kuṇḍalinī' (the subtle energy centre) located at the base of the spine. With practice of meditation and its consequential benefit of opening up of the 'Suṣumnā Nāḍī', the central nerve of the spinal cord running from the 'Kuṇḍalinī' right up to the brain, the coiled up spiral energy which was so far trapped in this 'Kuṇḍalinī' can now rise up to the brain and give it a sense of stupendous uplift of its sagging energy—both mental and physical—as well as a sense of well-being and happiness which is synonymous with bliss. A separate appendix of this book shows the 'Kuṇḍalinī' and other energy centers by the help of a diagram.]

## शान्तिपाठ

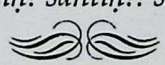
## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*



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## Nuggets of Wisdom

'We are what we repeatedly do. Excellence, then, is not an act, but a habit'.

—*Aristotle*

Keep yourself perfectly happy and at rest, no matter what happens—sickness, death, hunger, calamity, or anything./Be cheerful and at peace on the ground of your Godhead, to which you shalt ever be true./The world, its inmates, relations and all are vanishing quantities if you please to assert the Majesty of your real Self. Inspect, observe and watch or do anything, but do all that in the light of your True Self, that is to say, forget not that your Self is above all that and beyond all wants.

You really require nothing. Why should you feel a desire for anything? Do your work with the grace of a universal Ruler, for pleasure, fun, or mere amusement's sake. Never, never feel that you want anything.

When you live these principles of Vedānta, spontaneously will the sweet aroma of Truth proceed in all directions from you.

Before falling asleep—when the eyes begin to close—every night or noon, make a firm resolve in your mind to find yourself an embodiment of Vedāntic Truth on waking up./When you wake up, before doing anything else just bring to your mind vividly the determination dwelt upon before falling asleep. Whenever you can, just chant or hum to yourself OM.

## Holy Bible

Now there are diversities of gifts, but the same spirit (Ātmā). And there are differences of administration, but the same Lord. And there are diversities of operations, but it is the same God (Brahma) which worketh all in all. But the manifestation of the spirit is given to every man to profit withal. For to one is given by the Spirit the word of wisdom; to another the word of knowledge by the same Spirit; to another faith by the same Spirit; to another the gifts of healing by the same Spirit; to another the working of miracles; to another prophecy; to another discerning of Spirits; to another the interpretation of tongues. But all these worketh that one and the self same spirit dividing to everyman severally as he will. For as the body is one and hath many members, and all the members of that one body, being many, are one body, so also is Christ (Bible, Corinthians, /1/12/4-12).

* * *

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# आत्मप्रबोधोपनिषद्

# Ātmaprabodhopaniṣad

This Upaniṣad is also called Ātmabodhopaniṣad because it highlights the importance and significance of the pure self of the creature called its Ātmā which is self enlightened and pure consciousness. The Upaniṣad has two cantos. Here the heart has been described as the abode of the supreme Brahma called 'Cetana', meaning 'conscious factor'. It is a resident in the heart of the creature. The experience of a seeker who has witnessed the truth and absolute reality, who has witnessed and experienced the pure self, are described here. In such a state, all worldly relations and differences leading to the sense of duality cease to exist or matter, and a situation called 'Jīvana-Mukti'—that is, to be liberated from the delusions and ignorance which tie a creature to this illusionary and artificial mundane world while it is still living in it with a gross body—is attained. In short, as the name suggests, this Upaniṣad is about self realisation or self awareness. Examples of sugar being inherently present in the juice of the sugar-cane and the waves in the water of the ocean have been cited to illustrate the relationship between the Brahma, the Ātmā and the world.

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# 4

# आत्मप्रबोधोपनिषद्

# Ātmaprabodhopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

## Canto 1

ॐ प्रत्यगानन्दं ब्रह्मपुरुषं प्रणवस्वरूपं अकार उकारो मकार इति त्र्यक्षरं प्रणवं तदेतदोमिति। यमुक्त्वा मुच्यते योगी जन्मसंसारबन्धनात्। ॐ नमो नारायणाय शङ्खचक्रगदाधराय तस्मात् ॐ नमो नारायणायेति मन्त्रोपासको वैकुण्ठभुवनं गमिष्यति।। 1।।

*om pratyagānandaṃ brahmapuruṣaṃ praṇavasvarūpaṃ akāra ukāra makāra iti tryakṣaraṃ praṇavaṃ tadetadomiti / yamuktvā mucyate yogī janma-saṃsārabandhanāt / om namo nārāyaṇāya śaṅkhacakragadādharāya tasmāt om namo nārāyaṇāyeti mantropāsako vaikuṇṭhabhavanaṃ gamisyati //*

OM salutations! The supreme macrocosmic Male known as Virāṭ is an embodiment of bliss and ecstasy as well as is the personification of



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the three letters A, U, M which together form the divine cosmic word OM. This word OM is a sound manifestation of the supreme entity called Brahma; OM is the first sonic and visual revelation of the divinity called Praṇava. ('Sonic' in the sense that it was heard, it was a sound, and 'visual' because it was imagined in the shape of the Sanskrit symbol OṂKĀRA—ॐ). By doing Japa of the Mantra (constant and consistent repetition of Mantras which are a group of letters representing supreme divinity), Yogīs (ascetics) are freed/liberated from the fetters shackling them to this mundane, delusionary, entrapping and artificial world. I pay my respect to Lord Nārāyaṇa who holds a conch, a discus and a mace (i.e. a reference to Lord Viṣṇu), and whose Mantra is 'OM Namo Nārāyaṇāya' (ॐ नमो नारायणाय). Those seekers/aspirants who worship and adore this Mantra and meditate upon it are able to attain the divine abode of Viṣṇu called Vaikuṇṭha (1).

**अथ यदिदं ब्रह्मपुरं पुण्डरीकं तस्मात्तडिदाभमात्रं दीपवत्प्रकाशम्।। 2।।**

*atha yadidaṃ brahmapuraṃ puṇḍarīkaṃ tasmāttaḍidābhamātraṃ dīpavatprakāśam //*

This heart is the lotus which is called the divine abode of Brahma—i.e. Brahmapura. It is the only place which glows brightly like the illuminated lamp (2).

[Note :—That is why the beat of the heart is recorded by the ECG— the Electro Cardio Gram machine in the form of electrical impulses producing a graph on the paper. Electric currents can be converted into light, as in a bulb. Further, it is the only tissue of the body whose activity can be visibly heard in the form of 'heart beats'. No other organ functioning in the body can be physically heard. A person can survive for a long or short duration by the failure of one or the other organ of the body, but failure of the heart results in instant death. In metaphysical terms, as soon as Brahma, who is the source of life, abandons his seat in the heart of the creature, the latter ceases to live.]

**ब्रह्मण्यो देवकीपुत्रो ब्रह्मण्यो मधुसूदनः। ब्रह्मण्यः पुण्डरीकाक्षो ब्रह्मण्यो विष्णुरच्युतः।। 3।।**

*brahmaṇyo devakīputro brahmaṇyo madhusūdanaḥ/ brahmaṇyaḥ puṇḍarīkākṣo brahmaṇyo viṣṇuracyutaḥ //*

That Brahma had revealed himself as the son of Devakī (or Lord Kṛṣṇa), that Brahma is known as Madhusūdana, that Brahma is the one with lotus eyes (an allusion to the beautiful eyes of Viṣṇu, Śrī Rāma and

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Śrī Kṛṣṇa), and that Brahma is the imperishable and infallible Lord Viṣṇu (3).

**सर्वभूतस्थमेकं नारायणं कारणपुरुषमकारणं परं ब्रह्मोम्।। 4।।**

*sarvabhūtasthamekaṃ nārāyaṇaṃ kāraṇapuruṣamakāraṇaṃ paraṃ brahmom //*

The supreme, absolute and the ultimate Brahma inherently resides in all the basic elements of life (such as earth, fire, water, air and space as their integral part). He is the supreme Puruṣa called Nārāyaṇa who has no cause or reason for his own existence (or for coming into being), but who is the cause of the rest of the creation [The word Puruṣa refers to the male aspect of Nature or cosmos] (4).

**शोकमोहविनिर्मुक्तो विष्णुं ध्यायन्न सीदति। द्वैताद्वैतमभयं भवति। मृत्योः स मृत्युमाप्नोति य इह नानेव पश्यति।। 5।।**

*śokamohavinirmukto viṣṇuṃ dhyāyanna sīdati / dvaitādvaitamabhayaṃ bhavati / mṛtyoḥ sa mṛtyumāpnoti ya iha nāneva paśyati //*

Those who worship and meditate upon Lord Viṣṇu in this form (with these attributes or qualities) become free from all miseries and sorrows as well as the delusions, ignorance and attachments pertaining to this world. They are never subject to sorrows, torments and miseries of any kind which are associated with this world. They are transported from the world of duality (Dvaitya) to a world of non-duality (Advaitya). [That is, they stop thinking in terms of separation of the creature from Brahma, they do not see any distinction between the various creatures and even between themselves and others, they rise above such negative and narrow emotions such as malice, ill-will, hatred, jealousy, envy, animosity etc. and instead see the manifestation of the supreme cosmic energy called Brahma as playing itself out uniformally in the multifarious, myriad variations of the universe.] Such a person overcomes the fear of death. Those who see otherwise (i.e. see duality in the otherwise non-divisible Brahma who is one and the only one) are subjected to repeated cycles of death (i.e. they remain trapped in the cycle of birth and death) (5).

**हृत्पद्ममध्ये सर्वं यदेतत्प्रज्ञाने प्रतिष्ठितम्। प्रज्ञानेत्रो लोकः प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म।। 6।।**

*hṛtpadmamadhye sarvaṃ yattatprajñāne pratiṣṭhitam / prajñānetro lokaḥ prajñā pratiṣṭhā prajñānaṃ brahma //*

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The supreme entity called Brahma is present in the heart of the creature; it is pure consciousness. It is enlightened, wise, erudite, sagacious and knowledgeable. This world should be seen through the eyes of enlightenment, wisdom and truthful knowledge. [That is, a discerning seeker/aspirant should observe the world with wisened eyes and should not be taken for a ride due to its mirage-like illusionary appearances.] Enlightenment, wisdom, erudition and knowledge begets honour and respect everywhere. The imperishable Brahma is an embodiment of this knowledge (6).

*'Either make the tree good and his fruit good; or else make the tree corrupt and his fruit corrupt; for the tree is known by its fruit' (Bible, St. Matthew, 12/33).*

**स एतेन प्रज्ञेनात्मनास्माल्लोकादुत्क्रम्यामुष्मिन्स्वर्गे लोके सर्वान्कामानाप्त्वाऽमृतः समभवदमृतः समभवत्।। 7।।**

*sa etena prajñenātmanāsmāllokādutkramyāmuṣminsvarge loke sarvānkāmānāptvā'mṛtaḥ samabhavadamṛtaḥ samabhavat //*

A wise man who identifies himself with his Ātmā (soul, spirit which is pure consciousness and is synonymous with Brahma) which is the best, most exalted entity endowed with enlightenment, wisdom, erudition and truthful knowledge, is able to rise higher in stature and lift himself to the heavens where he achieves fulfillment of all his desires; he becomes immortal (7).

**यत्र ज्योतिरजस्रं यस्मिंल्लोकेऽभ्यर्हितम्। तस्मिन्मां देहि स्वमानमृते लोके अक्षते अच्युते लोके अक्षते अमृतत्वं च गच्छत्यों नमः।। 8।।**

*yatra jyotirajasraṃ yasminlloke'bhyarhitam / tasminmāṃ dehi svamānamṛte loke akṣate acyute loke akṣate amṛtatvaṃ ca gacchatyom namaḥ //*

Give me an abode in that supreme place (heaven) where there is constant light (i.e. there is no darkness of ignorance), where all the creatures are served in the form of their exalted spirit, and which is immortal. Those who reside in this immortal and imperishable abode even for a short time, enjoy the nectar of immortality and eternity (called the Amṛta Tattva) and become free from the fetters of this humdrum life. They attain supreme emancipation and salvation which is everlasting and imperishable. I bow most reverentially to such a wisened and enlightened soul (8).

*'Blessed are the pure in heart, for they shall see God' (Bible, St. Matthew,*

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*5/8); 'The kingdom of God is within you' (St. Luke, 17/21); 'In him we live and move, and have our being' (Bible, Acts, 17/28); 'Trust in him at all times you people, pour out your heart before him; God is a refuge for us' (Bible, Psalms, 62/8); 'I and my father are one' (Bible, St. John, 10/30).*

[Note :—The 'abode' referred here is the heart where the Ātmā or soul resides. In simple terms it means that those wise people who realise that the supreme Brahma resides within their own bosom as their spirit, break free from the misconceptions of duality, see oneness and uniformity of the whole creation with the supreme Brahma, and consequentially, they lose their individuality. This removes all the reasons for selfishness, jealousy, ill-will, animosity and hatred. Obviously, this creates all-round amity and good-will which are synonymous with the nectar-like experience of contentedness and bliss. A tension free, blissful and contented existence is akin to living in a heaven on earth. Such persons die peacefully, transforming their earlier state of Jīvana Mukti while alive into Videha Mukti after death.]

* * *

## Canto 2

The pronoun 'I' in this Canto refers to the Ātma of the creature and not to the physical gross body which is generally regarded as a creature in this world.

**प्रगलितनिजमायोऽहं निस्तुलदृशिरूपवस्तुमात्रोऽहम्। अस्तमिताहंतोऽहं प्रगलितजगदीश-जीवभेदोऽहम्।। 1।।**

*pragalitanijamāyo'haṃ nistuladṛśirūpavastumātro'ham / astamitāhanto'haṃ pragalitajagadīśajīvabhedo'ham //*

[A seeker/aspirant who has witnessed or experienced his pure-self, i.e. has become enlightened, makes the following statement—] 'All my delusions and ignorances have been dissolved (i.e. removed, eliminated). I am simply an observer of the materialistic world around me (without getting involved in it). All my ego, pride, arrogance and haughtiness (Ahaṅkāra) have been destroyed. I see no distinction between the external world, the supreme Lord of the world and the creature (or all the distinctions have been dissolved into oneness and universal uniformity) (1).

**प्रत्यगभिन्नपरोऽहं विध्वस्ताशेषविधिनिषेधोऽहम्। समुदस्ताश्रमितोऽहं प्रविततसुखपूर्ण-संविदेवाहम्।। 2।।**

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*pratyagabhinnaparo'haṃ vidhvastāśeṣavidhiniṣedho'ham / samudastāśramito'haṃ pravitatasukhapūrṇasaṃvidevāham //*

I am not separate from the supreme, transcendental and eternal Brahma. For me, all inhibitions and restrictions of worldly, temporal laws cease to have any meaning or relevance. I have risen above the limitations imposed by the four time periods in which the life of a person is divided into. I am full of measureless and boundless bliss and happiness. I am an embodiment (i.e. am well aware) of all knowledge, wisdom, enlightenment and laws or tenets of the scriptures (2).

[Note :—The four segments of life referred to here are the following—(i) Brahmacarya or celibacy, (ii) Gṛhastha or householder, (3) Vānaprastha or renouncement of worldly ties and heading for the forest, and (iv) Saṃnyāsa or preparation for death by completely snapping all ties with this world.]

**साक्ष्यनपेक्षोऽहं निजमहिम्नि संस्थोऽहमचलोऽहम्। अजरोऽहमव्ययोऽहं पक्षविपक्षादिभेदविधुरोऽहम्।। 3।।**

*sākṣyanapekṣo'haṃ nijamahimni saṃstho'hamacalo'ham / ajaro'hamavyayo-'haṃ pakṣavipakṣādibhedavidhuro'ham //*

I am only a witness to everything in this world (i.e. I am not emotionally involved in them). I have no hopes and expectations. I am steadfast, unwavering and uniformally established in my own (Ātma's) glory and majesty. I am without old age, am eternal and immortal as well as non-dual (i.e. I do not have any opposition or competitor to my self which is the supreme Brahma personified) (3).

**अवबोधैकरसोऽहं मोक्षानन्दैकसिन्धुरेवाहम्। सूक्ष्मोऽहमक्षरोऽहं विगलितगुणजालकेवलात्माहम्।। 4।।**

*avabodhaikaraso'haṃ mokṣānandaikasindhurevāham / sūkṣmo'hamakṣaro-'haṃ vigalitaguṇajālakevalātmā'ham //*

I am an embodiment of the knowledge that is unique, one of its kind and truthful. I personify the essence of that supreme Truth and absolute Reality. I am the only ocean of (i.e. I am full of bountiful) bliss, contentedness, joy and happiness provided by Mokṣa (liberation and emancipation of the soul from this world). I am subtle and microcosmic. I am imperishable. All my virtues/qualities/attributes which define the creature of the physical world have been eliminated/destroyed/annihilated. I am noting else but the pure Ātmā called the soul or spirit (4).

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**निस्त्रैगुण्यपदोऽहं कुक्षिस्थानेकलोककलनोऽहम्। कूटस्थचेतनोऽहं निष्क्रियधामाहमप्रतर्क्यो-ऽहम्॥5॥**

*nistraiguṇyapado'haṃ kukṣisthānekalokakalano'ham / kūṭasthacetano'haṃ niṣkriyadhāmāhamapratarkyo'ham //*

I am that imperishable supreme state that is beyond the purview of the three qualities, which are called the 'Triguṇas', inherent in a creature of the world. [That is, I have risen above the mundane and have acquired a higher, a nobler and an exalted stature.] In my abdomen (or stomach) there are present many worlds called 'Lokas'. I am pure and essentially conscious in form and have a conscious nature, am free from any actions/deeds (i.e. I do not allow myself to be emotionally attached or involved in the actions/deeds that I perform in this world), and am devoid of, or free from, all doubts, confusions, debates and discussions (i.e. there is nothing called confusion and perplexity with me; there is no doubt in my mind about my truthfulness and there is nothing to be discussed or debated on this aspect or matter) (5).

[Note :—The three qualities are—(i) Sat, i.e. good and noble qualities of righteousness and virtuousness, (ii) Raja, i.e. the second quaiity of passions and desire to sustain, and (iii) Tama, i.e. the lowest of the three natures of a person leading to inertia, meanness, evils etc.]

**एकोऽहमविकलोऽहं निर्मलनिर्वाणमूर्तिरेवाहम्। निरवयवोऽहमजोऽहं केवलसन्मात्रसारभूतो-ऽहम्॥6॥**

*eko'hamavikalo'haṃ nirmalanirvāṇamūrtirevāham / niravayavo'hamajo'haṃ kevalasanmātrasārabhūto'ham //*

I am one (i.e. without a second or alternative) and unique in all respects. I am full, whole and complete. I am pure, uncorrupt and pristine. I am an image of deliverance and emancipation. I am free of all encumbrances and dark veils or coverings representing the various faults and flaws associated with this world. I am without a birth (i.e. have no beginning, therefore, I am infinite). I am the supreme Truth personified. I am the essence of that truth and absolute reality (6).

**निरवधिनिजबोधोऽहं शुभतरभावोऽहमप्रभेद्योऽहम्। विभुरहमनवद्योऽहं निरवधिनिःसीमतत्त्व-मात्रोऽहम्॥7॥**

*niravadhinijabodho'haṃ śubhatarabhāvo'hamaprabhedyo'ham / vibhurahama-navadyo'haṃ niravadhiniḥsīmatattvamātro'ham //*

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I am not limited to any time frame, I am self-realised, I am endowed with the best of emotion and thoughts, I am without a duality, I am macrocosmic, vast and faultless, I am without any limitations imposed by space and time, and I personify my pure-self which is called the Ātmā or soul or spirit (7).

**वेद्योऽहमागमान्तैराराध्यः सकलभुवनहृद्योऽहम्। परमानन्दघनोऽहं परमानन्दैकभूमरूपोऽहम्।। 8।।**

*vedyo'hamāgamāntairārādhyaḥ sakalabhuvanahṛdyo'ham / paramānanda-ghano'ham paramānandaikabhūmarūpo'ham //*

I am comprehendible by and realised through the study of the Vedānta (Upaniṣads). I am worthy of worship, adoration, contemplation and meditation. I am most beautiful in the entire cosmos. I am an image of supreme bliss, contentedness, joy and happiness. I am an image of the only embodiment of supreme ecstasy called 'Bhūma' (meaning a great deal, extreme, excessive, abundance of anything. Therefore, that ecstasy which is excessive and extreme is called Bhūma) (8).

**शुद्धोऽहमद्वयोऽहं संततभावोऽहमादिशून्योऽहम्। शमितान्तत्रितयोऽहं बद्धो मुक्तोऽहमद्भुतात्माहम्।। 9।।**

*śuddho'hamadvayo'haṃ santatabhāvo'hamādiśūnyo'ham / śamitāntatritayo-'haṃ baddho mukto'hamadbhutātmāham //*

I am pure, unadulterated, non-dual and eternal Truthfulness personified. I have no beginning. I am free from the limitations imposed by the three apparent aspects of this visible creation—i.e. the Brahma, the creature and the Nature. I am free from all the fetters and ties shackling a creature to this mundane and artificial world. I am the essential entity called Ātmā (soul or spirit) which has a magnificent, stupendous and remarkable form which is very strange, marvelous and mysterious (9).

**शुद्धोऽहमान्तरोऽहं शाश्वतविज्ञानसमरसात्माहम्। शोधितपरतत्त्वोऽहं बोधानन्दैकमूर्तिरेवाहम्।। 10।।**

*śuddho'hamāntaro'haṃ śāśvatavijñānasamarasātmāham / śodhitapara-tattvo'haṃ bodhānandaikamūrtirevāham //*

I am uncorrupt, unadulterated and absolutely pristine pure and divine. I am the spirit called the Ātmā residing inside the bosom of the creature, and I am the wholesome essence (target and subject) of the eternal, truthful and ancient science of metaphysics. I am the supreme

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knowledge which is the subject matter of research (i.e. deep insight, contemplation and meditation) in the realm of metaphysics by seekers/aspirants. I am the only image of 'Bodha' (truthful knowledge, erudition, wisdom, enlightenment and awakening) and 'Ānanda' (bliss, ecstasy, joy and happiness) (10).

**विवेकयुक्तिबुद्ध्याहं जानाम्यात्मानमद्वयम्। तथापि बन्धमोक्षादिव्यवहारः प्रतीयते।। 11।।**

*vivekayuktibuddhyāhaṃ jānāmyātmānamadvayam / tathāpi bandhamokṣādi-vyavahāraḥ pratīyate //*

I am possessed of wisdom, erudition and intelligence. I know and realise that the entity called the Ātmā/soul/spirit is 'Advaitya', i.e. is basically non-dual, but inspite of that awareness I have ties. I desire emancipation and salvation because I have a physical body. [That is, though I know that there is no distinction between my soul and the supreme macrocosmic Soul which has manifested itself into so many varieties of creatures in this cosmos, I still have to maintain a façade of worldly formality because I have a physical body, live in a physical world and have to interact with it all the time till I abandon my cage and get liberation from its walls. Till that moment I have to comply with the norms of behaviour as laid down for me while I live in my present abode of this body. So, inspite of knowing all the facts I still have to adhere to the rules and regulation pertaining to my present habitat of the gross body, because breaking of rules is not a good trait. This is 'Jīvana Mukti' or being liberated from delusions while alive.] (11).

**निवृत्तोऽपि प्रपञ्चो मे सत्यवद्भाति सर्वदा। सर्पादौ रज्जुसत्तेव ब्रह्मसत्तैव केवलम्।। 12।।**

*nivṛtto'pi prapañco me satyavadbhāti sarvadā / sarpādau rajjusatteva brahmasattaiva kevalam //*

In my eyes of wisdom, all delusions, ignorance and hallucinations have ceased to exist. But all of them appear to be apparently true to my gross eyes of perception in the same way that ignorance and illusions make me believe that the rope is a snake. In fact, the only truthful authority is the supreme, transcendental Brahma (12).

**प्रपञ्चाधाररूपेण वर्ततेऽतो जगन्न हि। यथेक्षुरससंव्याप्ता शर्करा वर्तते तथा।। 13।।**
**अद्वयब्रह्मरूपेण व्याप्तोऽहं वै जगत्त्रयम्। ब्रह्मादिकीटपर्यन्ताः प्राणिनो मयि कल्पिताः।। 14।।**

*prapañcādhārarūpeṇa vartate'to jaganna hi / yathekṣurasasaṃvyāptā śarkarā vartate tathā //*



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*advayabrahmarūpeṇa vyāpto'haṃ vai jagattrayam / brahmādikīṭaparyantāḥ prāṇino mayi kalpitāḥ //*

Illusions and false imaginations are the basis of existence of the present visible world in its current form. Actually speaking, the world, as is visible, has no truthful and real existence. Even as sugar and sweetness are intrinsic to sugar-cane and are inherently and invisibly present in the latter, the non-dual Brahma is present (pervades and permeates) in the whole of the three worlds—the celestial, the terrestrial and the subterranean. It is therefore imaginable that it is present even in such lowly and humble creatures such as insects, flies and worms because they are part of creation (13-14).

बुद्बुदादिविकारान्तस्तरङ्गः सागरे यथा। तरङ्गस्थं द्रवं सिन्धुर्न वाञ्छति यथा तथा।। 15।।
विषयानन्दवाञ्छा मे माभूदानन्दरूपतः। दारिद्र्याशा यथा नास्ति संपन्नस्य तथा मम।। 16।।
ब्रह्मानन्दे निमग्नस्य विषयाशा न तद्भवेत्। विषं दृष्ट्वाऽमृतं दृष्ट्वा विषं त्यजति बुद्धिमान्।। 17।।

*budbudādivikārāntastaraṅgaḥ sāgare yathā / taraṅgasthaṃ dravaṃ sindhurna vāñchati yathā tathā //*
*viṣayānandavāñchā me mābhūdānandarūpataḥ / dāridryāśā yathā nāsti saṃpannasya tathā mama //*
*brahmānande nimagnasya viṣayāśā na tadbhavet / viṣaṃ dṛṣṭvā'mṛtaṃ dṛṣṭvā viṣaṃ tyajati buddhimān //*

This world is transient and temporary as the bubble and waves of the ocean. Just like the creature living in the currents and waves arising in the ocean do not wish to have (or yearn for) water, I too do not have any desire or attraction for the pleasures of the objects of this materialistic world because I am an embodiment of supreme joy, happiness and contentedness.

Even as a rich man has nothing to fear from poverty, I have no fear from the objects of pleasure in the world pertaining to my sense organs (that they would some how trick me into their trap and cause sorrow and misery for me when I cannot get them) because I am engrossed in the supreme bliss derived from the knowledge of Brahma. Wise persons forsake poison when they see both the poison and Amṛta (elixir of immortality) and have the option to choose between the two (15-17).

आत्मानमपि दृष्ट्वाहमनात्मानं त्यजाम्यहम्। घटावभासको भानुर्घटनाशे न नश्यति।। 18।।
देहावभासकः साक्षी देहनाशे न नश्यति। न मे बन्धो न मे मुक्तिर्न मे शास्त्रं न मे गुरुः।। 19।।

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*ātmānamapi dṛṣṭvāhamanātmānaṃ tyajāmyaham / ghaṭāvabhāsako bhānurghaṭanāśe na naśyati //*
*dehāvabhāsakaḥ sākṣī dehanāśe na naśyati / na me bandho na me muktirna me śāstraṃ na me guruḥ //*

When I see the Ātmā, I abandon/forsake all that is not Ātmā. [That is, when I find the truth, I forsake all that is false and illusionary]. Even as the Sun which shines on a pitcher is not harmed or effected when the latter is broken, the witness-to-all supreme Soul called Paramātmā or Brahma does not perish when the body dies. [This supreme soul was present before the body came into existence and will remain even after the body perishes]. I have no shackles tying me down, nothing to be liberated from. I don't need any scripture or teacher to guide and advise me (18-19).

[Note :—This last sentence does not mean that the seeker/aspirant is arrogant, haughty and proud of his knowledge, wisdom or enlightenment. It simply means that once the purpose of reading scriptures and seeking guidance of teachers is achieved, that is, as soon as the seeker realises his true identity of being the supreme Ātmā or spirit and not the physical gross body, that this Ātmā is non-separable from the parent soul called Brahma, that it is eternal and imperishable, then all his ignorance, falsehoods and erroneous perceptions are overcome. He becomes truly enlightened and self-realised. Just like an acclaimed scientist need not go back to school to study science, such erudite and accomplished seeker/aspirant need no further spiritual guidance. But let us beware—this enlightenment precludes falsehoods, pretensions, imposterings, deceits and conceits of all kinds.]

**मायामात्रविकासत्वान्मायातीतोऽहमद्वयः। प्राणाश्चलन्तु तद्धर्मैः कामैर्वा हन्यतां मनः॥ 20॥**
**आनन्दबुद्धिपूर्णस्य मम दुःखं कथं भवेत्। आत्मानमञ्जसा वेद्मि क्वाप्यज्ञानं पलायितम्॥ 21॥**

*māyāmātravikāsatvānmāyātīto'hamadvayaḥ / prāṇāścalantu taddharmaiḥ kāmairvā hanyatāṃ manaḥ //*
*ānandabuddhipūrṇasya mama duḥkhaṃ kathaṃ bhavet / ātmānamañjasā vedmi kvāpyajñānaṃ palāyitam //*

All these are myriad variations and extension of 'Māyā' (delusions, illusion, ignorance, hallucinations) whereas I am the Ātmā/soul/spirit which is beyond the purview and reach of Māyā. I am non-duality personified. The vital life sustaining wind called 'Prāṇa' might leave the body, the mind might get corrupted and ruined due to its wayward tendencies and corrupt desires, but how can I be subjected to miseries

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and sorrows, torments and tribulations of any sort, being wholesome as I am in truthful knowledge, wisdom, bliss and happiness? I have come to acquaint myself first hand with the Ātmā in its pristine form, without any external intervention or any extraneous considerations. Goodness only knows where my ignorance has run away once this truthful knowledge has dawned on me? (20-21).

**कर्तृत्वमद्य मे नष्टं कर्तव्यं वापि न क्वचित्। ब्राह्मण्यं कुलगोत्रे च नामसौन्दर्यजातयः।। 22।।**
**स्थूलदेहगता एते स्थूलाद्भिन्नस्य मे नहि। क्षुत्पिपासान्ध्यबाधिर्यकामक्रोधादयोऽखिलाः।। 23।।**
**लिङ्गदेहगता एते ह्यलिङ्गस्य न सन्ति हि। जडत्वप्रियमोदत्वधर्माः कारणदेहगाः।। 24।।**

*kartṛtvamadya me naṣṭaṃ kartavyaṃ vāpi na kvacit / brāhmaṇyaṃ kulagotre ca nāmasaundaryajātayaḥ //*
*sthūladehagatā ete sthūlādbhinnasya me nahi / kṣutpipāsāndhyabādhiryakāma-krodhādayo'khilāḥ //*
*liṅgadehagatā ete hyaliṅgasya na santi hi / jaḍatvapriyamodatvadharmāḥ kāraṇadehagāḥ //*

All my emotion that 'I am the doer' have been completely eliminated or annihilated, and I have nothing left to complete or do. The feeling of seniority of birth as a Brāhmaṇa, having a charming name and a higher caste, are all limited to the gross body of the creature. Verily, I am absolutely separate from and above all things gross, and consequentially from such narrow minded outlooks as belonging to higher class or a lower class. The sense of hunger, thirst, blindness, deafness, desires, anger, etc. are all related to the gross body consisting of the sense organs of perception and action. I am free from the encumberances imposed by this body because my true identity is not the body but the Ātmā. I do not have any of these shortcomings or faults or blemishes in me. It is the gross body that is lowly, humble, gross and inane. To endear, to feel loved and various enjoyments are the functions of the gross body (and not of the subtle, ethereal Ātmā) (22-24).

**न सन्ति मम नित्यस्य निर्विकारस्वरूपिणः। उलूकस्य यथा भानुरन्धकारः प्रतीयते।। 25।।**
**स्वप्रकाशे परानन्दे तमो मूढस्य जायते। चतुर्दृष्टिनिरोधेऽभ्रैः सूर्यो नास्तीति मन्यते।। 26।।**
**तथाऽज्ञानावृतो देही ब्रह्म नास्तीति मन्यते। यथामृतं विषाद्भिन्नं विषदोषैर्न लिप्यते।। 27।।**

*na santi mama nityasya nirvikārasvarūpiṇaḥ / ulūkasya yathā bhānurandhakāraḥ pratīyate //*
*svaprakāśe parānande tamo mūḍhasya jāyate / caturdṛṣṭinirodhe'bhraiḥ sūryo nāstīti manyate //*

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*tathā'jñānāvṛto dehī brahma nāstīti manyate / yathāmṛtaṃ viṣādbhinnaṃ viṣadoṣairna lipyate //*

My real form and nature are eternal, truthful, flawless and faultless. Hence, the characteristics mentioned in the last sentence above are none of my features. Even as the Sun appears dark to the owl, foolish and ignorant persons see darkness of ignorance even in the self-illuminated supreme bliss symbolised by the Ātmā and truthful knowledge.

Just like the people erroneously think that there is no Sun in the overcast, cloud-covered sky, stupid people, shrouded in a veil of ignorance, say that (or believe that) there is no such entity as Brahma. Just like Amṛta (nectar of life) is a totally different entity (proposition) from poison and is therefore not adversely effected by the latter's negative traits (of being a 'killer' of creatures), I, the Ātmā, too am distinct from all that is gross, worldly and inane. Naturally, therefore, all the faults, flaws, shortcomings and negative attributes associated with 'all things gross' do not touch me or affect me at all (25-27).

**न स्पृशामि जडाद्भिन्नो जडदोषान्प्रकाशतः। स्वल्पापि दीपकणिका बहुलं नाशयेत्तमः॥ 28॥**
**स्वल्पोऽपि बोधो निबिडं बहुलं नाशयेत्तमः। कालत्रये यथा सर्पो रज्जौ नास्ति तथा मयि॥ 29॥**
**अहंकारादिदेहान्तं जगन्नास्त्यहमद्वयः। चिद्रूपत्वान्न मे जाड्यं सत्यत्वान्नानृतं मम॥ 30॥**

*na spṛśāmi jaḍādbhinno jaḍadoṣānprakāśataḥ / svalpāpi dīpakaṇikā bahulaṃ nāśayettamaḥ //*
*svalpo'pi bodho nibiḍaṃ bahulaṃ nāśayettamaḥ / kālatraye yathā sarpo rajjau nāsti tathā mayi //*
*ahaṅkārādidehāntaṃ jagannāstyahamadvayaḥ / cidrūpatvānna me jāḍyaṃ satyatvānnānṛtaṃ mama //*

Even as a small light of the lamp can remove the deepest of darkness, the triflest of truthful knowledge has the potential to destroy the gravest of darkness caused by ignorance (i.e. it acts as an antidote to darkness).

Just like there is no snake in a rope in all dimensions of time (i.e. whether in the past, in the present or in the future), the whole world extending from 'Ahaṅkāra' (pride, ego, haughtiness, arrogance) to this inane and gross 'body' has no existence in my pure and truthful form in any given frame of time—i.e. it was not in the past, it is not in the present and will not be in the future. My only truthful form is 'Advaitya' (non-dual Brahma). I am an embodiment of pure enlightenment and am pure consciousness personified. Hence there is no grossness, inertia, dullness

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and stupidity in me whatsoever. I am an image of Truth. Hence there is no falsehood, conceit, deceit and impostering in me. I am a personification of bliss, ecstasy, joy and happiness unbound (28-30).

**आनन्दत्वान्न मे दुःखमज्ञानाद्भाति सत्यवत्। आत्मप्रबोधोपनिषन्मुहूर्तमुपासित्वा न स पुनरावर्तते न स पुनरावर्तत इत्युपनिषत्।। 31 ।।**

*ānandatvānna me duḥkhamajñānādbhāti satyavat/ ātmaprabodhopaniṣanmuhūrtamupāsitvā na sa punarāvartate na sa punarāvartata ityupaniṣat //*

Since I am a personification or an image of 'Ānanda' (joy, happiness, bliss, ecstasy), there is no sorrow, anguish, grief, pain, torment and tribulation of any kind in me. All these emotions are of temporal, worldly nature and are felt only out of ignorance and misconceptions. Anyone who witnesses (i.e. comes to know, understands, learns and acquaints himself with) the knowledge enshrined in this 'Ātmaprabodha Upaniṣad' does not come back into this world again. [That is, an enlightened and wise person will never fall back in the dark pit of ignorance and delusions representing this world once he has been able to get out of its darkness and has witnessed the sunlight of knowledge propounded by this Upaniṣad]. Such is this Upaniṣad and its potential teachings (31).

## शान्तिपाठ

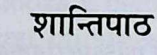
## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrānsandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāramavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*



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## Nuggets of Wisdom

'When were you two, that you talk of two or one? The universe is this holy One and He alone'.
—Sv. Vivekānanda

'The Lord our God is one Lord' (Bible, St. Mark, 12/29), 'To give light to them that sit in darkness' (Bible, St. Luke, 1/79). 'God is a Spirit, and they that worship him must worship him in spirit and truth' (Bible, St. John, 4/24).

'For what is a man profited, if he shall gain the whole world and loose his own soul? Or what shall a man give in exchange for his soul'. (Bible, St. Matthew, 16/26, St. Mark, 8/36)

'If those bear thy cross cheerfully, it will bear thee'.
—(Thomas A Kempis)

'Enlightenment does not come from extensive study or by learned discussions or through application of the intellect. It come of its own when one intensely yearns/longs for self-realisation, but not unless the mind has turned away from evil and has learnt to control itself and be at peace with the world.' (Kaṭhopaniṣad, 1/2/23-24)

'After asserting that faith is converted into knowledge by inner experiences and being asked by a priest how he could then sing the 'credo' at High Mass, he replied by singing in a loud voice—Cognosco Unum Deum Patrem Omnipotentem (i.e. I know the one God, omnipotent Father).'
—Br. Giles of Assisi

'My ears are turned (or tuned to hear him), my eyes (to see or observe him). The light that is established and shining in my heart (wishes to know him). My mind, which receives far away objects (i.e. which accepts all sorts of stimuli and information even from the farthest corner of imagination) hastens (towards him). What shall I declare or pronounce? How shall (or can) I comprehend him?'
—Ṛg Veda, 6/9/6

* * *

The constant reminder of the scriptures that what was come into being is certain to end has a parallel in the Holy Bible. Relevant verses are quoted from 'Book of Ecclesiastes' of the Old Testament :—

Vanity of vanities, all is vanity (1). What profit has a man from all his labour in which he toils under the sun? (2). One generation passes away and another generation comes, but the earth abides for ever (3). The sun also rises, and the sun goes down and hastens to the place where it arose (4). The wind goes

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towards the south and turns around to the north. The wind whirls about continually, and comes again on its circuit (6). All the rivers run into the sea, yet the sea is not full. To the place from where the rivers come, there they return again (7). The eyes are not satisfied on seeing and the ears filled with hearing (8). That which has been is what will be; that which is done is what will be done; and there is nothing new under the sun (9). Is there anything of which it may be said, 'see this is new?' It has already been in ancient times before us (10). There is no remembrance of former thing nor will there be any remembrance of things that are to come by those who will come after (11).

* * *

'All things were made by him, and without him was not anything made that was made, in him was life, and the life was the light of men. And the light shineth in darkness, and the darkness comprehended it not. He was in the world, and the world was made by him, and the world knew him not' (Bible, Gospel of St. John, 1/3-5, 10); 'That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon and hour hands have handled, of the Word of Life. For the life was manifested, and we have seen it, and bear witness, did shew unto you that eternal life which was with the Father, and was manifested unto us. That which we have seen and heard declare we unto you, that ye also may have fellowship with us' (Bible, Epistle of John, 1/1/1-3).

* * *

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# निर्वाणोपनिषद्

# Nirvāṇopaniṣad

In this Upaniṣad, the characteristic features, qualities, virtues, the way of life and the sacraments to be observed by a 'Saṃnyāsī' (i.e. one who has taken a sincere and honest vow of total renunciation from this world and lives life of a recluse; an ascetic living in a forest preparing for death, spending his time in observing austerities, doing penances and meditation, contemplating upon his pure-self and studying the scriptures to gain knowledge and enlightenment) are described in detail along with their significance, symbolism and metaphysical aspects. The word 'Nirvāṇa' means liberation and deliverance, emancipation and salvation, extinguishing of all worldly attachments and allurements, to be of calmed desires and free from yearnings, to be freed from the bondage of existence in this temporal, mundane and illusionary world. This Upaniṣad, therefore, highlights the virtues, qualities and mental outlooks that a seeker/aspirant for the final liberation and deliverance from the fetters that tie him to this world should possess, as well as the paths and the sacred sacraments that he ought to follow. It has only one Canto listing 88 such qualities or virtues.



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# 5

# निर्वाणोपनिषद्

# Nirvāṇopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

अथ निर्वाणोपनिषदं व्याख्यास्यामः।[1] परमहंसः सोऽहम्।[2] परिव्राजकाः पश्चिमलिङ्गाः।[3] मन्मथक्षेत्रपालाः।[4] गगनसिद्धान्तः[5] अमृतकल्लोलनदी।[6] अक्षयं निरञ्जनम्।[7] निःसंशय ऋषिः।[8] निर्वाणो देवता।[9] निष्कुलप्रवृत्तिः।[10] निष्केवलज्ञानम्[11]।। 1-11।।

*atha nirvāṇopaniṣadaṃ vyākhyāsyāmaḥ /[1] paramahaṃsaḥ so'ham /[2] parivrājakāḥ paścimaliṅgāḥ /[3] manmatha kṣetrapālāḥ /[4] gaganasiddhāntaḥ /[5] amṛtakallolanadī /[6] akṣayaṃ nirañjanam /[7] niḥsaṃśaya ṛṣiḥ /[8] nirvāṇo-devatā /[9] niṣkulapravṛttiḥ /[10] niṣkevalajñānam //[11]*

Now the Upaniṣad named 'Nirvāṇa' is being described here (1). 'I am a 'Paramhaṃsa' (i.e. a seeker or aspirant of the highest order who is most enlightened and wise; a truely realised individual). I am that

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(Brahma) [That is, I have become enlightened enough to realise that my true identity is the Brahma]' (2).

Renunciates called 'Parivrājaka' (another word for a Saṃnyāsī) are marked by symbols indicative of the last stage of life of total and sincere detachment from this world in preparation for the final exit from this temporal, mundane, mortal and artificial world. But these symbols are not present in the seeker/aspirant who is called 'Paścimaliṅga' (see note below) (3).

They (Paramhaṃsa and Parivrājakas) are like the guardians with the mandate to check 'Kāmadeva—cupid' who is called 'Manmatha'. The latter is the patron God of yearnings, longings, lust, passions, desire, amorous tendencies etc. Here it means that these seekers or aspirants can overcome these traits which are inherent and natural tendencies of ordinary worldly creatures and are, by nature, present in their mind and heart as their intergral part. [That is why cupid is called 'Manmatha'—one who lives in the mind and heart of the creature and churns it, keeps it restless and agitated] (4).

They follow the principle of the sky—i.e. they are without any attachments of any kind, have a fathomless depth of thought and reasoning, vastness and broadness of perspective of things around them. They are not tainted by any extraneous slander or slush pertaining to the world they live in (5).

They are like a river of 'Amṛta' (elixir of eternity and bliss) which has swift currents. [A 'river with swift currents' indicates that all the good virtues are swelling in their heart, the water symbolising all the noble virtues is full to the brim, it is clear and in abundance. A swiftly flowing river has clean water as opposed to a stagnant and slow flowing river, one that is turbid and murky, sluggish in its flow and whose water has dried up or become slushy. Such a river is not considered pure and unpolluted] (6).

Their (seeker's or aspirant's) form and nature are imperishable, eternal, faultless, holy and divine (7).

Their honoured teacher or moral preceptor (Ṛṣi) is symbolised by 'the absence of doubts, confusions, vexations and perplexities' of all kind. [That is, they don't have any doubt or confusion; they are fully convinced that what they know is the ultimate and correct Truth and Reality; they are wise, erudite, informed and enlightened. They have firm faith in themselves and the path they have chosen] (8).

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'Nirvāṇa ' (freedom, liberation and deliverance from the bondage of existence which is tantamount to extinguishing of worldly desires and hopes) is their God. [They worship, adore, honour, and pointedly aim to achieve these virtues] (9).

Their behaviour and demeanours transcend the barriers of class, creed, caste, and clan. [For them, all the creatures irrespective of their birth, vocation and colour etc. are equal. There is no one higher or lower, respectable or despicable for them. They are equanimous in their outlook. Their behaviour does not seem to conform to traditional patterns of behaviour followed by an ordinary person. But at the same time they have transcended such mundane consideration of adhering to established norms of behaviour and conduct because they see the world through the subtle eyes of the Ātmā and not through the gross eyes of the body.] (10).

They are aware of the ultimate truth and absolute reality which is one, the only one, and without any name, attributes, denominations, degrees, qualities, titles, honours and designations (11). [1-11]

[Note :—The word 'Paścimaliṅga' in verse no. 3 means those renunciates/ascetics/recluses who may not have any external marks of an ascetic or recluse such as carrying of a water pot or staff generally carried by a mendicant or wearing a tuft of hair on the head or wearing ochre clothes etc. but internally they posses all the qualities, attributes, virtues and characteristics of a true renunciate ascetic or recluse. They are recognised as a hidden or subtle image of Lord Viṣṇu who is apparently concealed in their bosom (heart) instead of being visible externally in the form of certain symbols or marks which characterise a 'Saṃnyāsī'. A Saṃnyāsī is regarded as an image of Lord Viṣṇu par-se. Saṃnyāsa is the last and the fourth stage in the life of a man. A true 'Saṃnyāsī' is different from an impostering vagrant who passes off as a holy, pious and devout mendicant, but is actually a cheat.]

**ऊर्ध्वाम्नायाः।[12] निरालम्बपीठः।[13] संयोगदीक्षा।[14] वियोगोपदेशः।[15] दीक्षासंतोषपानं च।[16] द्वादशादित्यावलोकनम्।[17] विवेकरक्षा।[18] करुणैव केलिः।[19] आनन्दमाला।[20] एकान्तगुहायां मुक्तासनसुखगोष्ठी।[21] अकल्पितभिक्षाशी।[22] हंसाचारः।[23] सर्वभूतान्तर्वर्ती हंस इति प्रतिपादनम्[24]।। 12-24।।**

*ūrdhvāmnāyāḥ /[12] nirālambapīṭhaḥ /[13] saṃyogadīkṣā /[14] viyogopadeśaḥ /[15] dīkṣāsantoṣapānaṃ ca /[16] dvādaśādityāvalokanam /[17] vivekarakṣā /[18] karuṇaiva keliḥ /[19] ānandamālā /[20] ekāntaguhāyāṃ muktāsanasukhagoṣṭhī /[21] akalpitabhikṣāśī /[22] haṃsācāraḥ /[23]sarvabhūtāntarvartī haṃsa iti pratipādanam //[24]*

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They practice and strive to attain the highest stature (12). They do not have a permanent location and habitat or a place of residence (13). To be with the Lord, to be one with the supreme, transcendental Being is their only initiation and aim in life (14). Their only teaching is to be detached from and remain dispassionate towards the world, to completely renounce it with sincerity, and to keep away from its allurements (15).

After being initiated (i.e. having chosen the path leading to oneness with God and having renounced the world completely), their only activity is to be contented and satisfied with whatever they have, or comes their way (16).

They visualise all the 12 Ādityas (Suns) simultaneously. [These 12 mythological Suns rise together at the time of the dooms-day when the creation is being annihilated. Here it means that the Saṃnyāsīs can foresee death and extinction of existence right in front of their mental eyes. This prevents them from being indulgent towards this materialistic and artificial world] (17).

They protect themselves by their wisdom, erudition, truthful knowledge and enlightenment (18). To show mercy and have compassion are their normal behavioural pattern and playful activity. [That is, they enjoy doing it] (19). Bliss, joy and happiness emanating from their heart is like a garland for them. [That is, these virtues are their ornamentation and they adorn them] (20).

To sit quietly in a calm, serene, secluded and lonely place is like a meeting or community affair for them. [That is, they prefer solitude] (21). Uncertain food that is not prepared by them but received as alms or charity is their meal. [That is, they keep satisfied with whatever they get by begging in the form of food. Their meals are not certain; they do not know whether they will get them at all or not. That entails control of their taste buds and yearnings for delicious food. They eat only to sustain themselves] (22).

Their behaviours and demeanours are like a Swan. [That is, they accept good things and forsake all that is considered bad even as a Swan is supposed to drink only milk and leave water aside; it also is famous for picking pearls from sundry other jewels] (23). Their firm belief, faith, conviction and proclamation is that the Ātmā (soul, spirit) which resides inside the bosom of all creatures is the symbolic Swan (or it is similar in characteristics to the Swan which picks up only good thinking and leaves behind bad things from whatever it is offered—i.e. it is uncorrupt, pure, wise, erudite and divine in essence) (24).

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धैर्यकन्था ।[25] उदासीनकौपीनम् ।[26] विचारदण्डः ।[27] ब्रह्मावलोकयोगपट्टः ।[28] श्रियां पादुका ।[29] परेच्छाचरणम् ।[30] कुण्डलिनीबन्धः ।[31] परापवादमुक्तो जीवन्मुक्तः ।[32] शिवयोगनिद्रा च खेचरीमुद्रा च परमानन्दी ।[33] निर्गुणगुणत्रयम् ।[34] विवेकलभ्यम् ।[35] मनोवागगोचरम् ।[36] अनित्यं जगद्यज्जनितं स्वप्नजगदभ्रगजादितुल्यम् ।[37] तथा देहादिसंघातं मोहगुणजालकलितं तद्रज्जुसर्पवत्कल्पितम् ।[38] विष्णुविध्यादिशताभिधानलक्ष्यम् ।[39] अङ्कुशो मार्गः । शून्यं न संकेतः[40] परमेश्वरसत्ता ।[41] सत्यसिद्धयोगो मठः ।[42] अमरपदं तत्स्वरूपम् ।[43] आदिब्रह्मस्वसंवित् ।[44] अजपा गायत्री ।[45] विकारदण्डो ध्येयः ।[46] ।। 25-46 ।।

*dhairyakanthā /[25] udāsīnakaupīnam /[26] vicāradaṇḍaḥ /[27] brahmāvalokayoga-paṭṭaḥ /[28] śriyāṃ pādukā /[29] parecchācaraṇam /[30] kuṇḍalinī bandhaḥ /[31] parāpavādamukto jīvanmuktaḥ /[32] śivayoganidrā ca khecarīmudrā ca paramānandī /[33] nirguṇaguṇatrayam /[34] vivekalabhyaṃ /[35] manovāga-gocaram /[36] anityaṃ jagadyajjanitaṃ svapnajagadabhragajāditulyam /[37] tathā dehādisaṅghātaṃ mohaguṇajālakalitaṃ tadrajjusarpavatkalpitam /[38] viṣṇuvidhyādiśatābhidhānalakṣyam /[39] aṅkuśo mārgaḥ / śūnyaṃ na saṅketaḥ[40] parameśvarasattā /[41] satyasiddhayogo maṭhaḥ /[42] amarapadaṃ tatsva-rūpam /[43] ādibrahmasvasaṃvit /[44] ajapā gāyatrī /[45] vikāradaṇḍo dhyeyaḥ //[46]*

Patience, forbearance and fortitude are their (an ascetic's or a Saṃnyāsī's) 'overcoat or cloak'. [That is, they symbolically take rest or rely on, find solace and strength in these qualities which act as their cover or a protective shield] (25). The tendency to be indifferent towards this artificial and materialistic mundane world is their 'loin cloth' (26). Righteous and judicious thoughts are their 'stick' (staff, rod, scepter) (27); constant sight which is focused on the supreme Brahma is their 'ascetic's robe' (28); riches, wealth and prosperity is like a 'foot-wear' for them (i.e. they don't give these things any value or pay attention to the worldly riches. Rather, they treat the world's material comforts with contempt) (29). They keep their body not because they wish to posses it but because it is the desire of the supreme Lord that they do so (30).

A closed Kuṇḍalinī[1] is the fetter that shackles them to this body (i.e. they endavour to open the closed Kuṇḍalinī and unleash the divine energy trapped inside it) (31). They are free from the worldly tendency to find fault with others and criticise them. They are deemed to be liberated and delivered from the bondages that tie an ordinary man to this humdrum world of artificiality even though they live in this temporal world like an ordinary man (32). To be 'one' with the auspicious Lord is their 'sleep'. Both during this kind of symbolic sleep as well as in the Yogic posture called 'Khecarī Mudrā'[2], they experience supreme and eternal bliss (33).

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They are beyond the reach and purview of the so-called 'Triguṇa'[3] (i.e. they are not affected by any of the three basic characteristics that are integral to a man and drive the behaviour of an individual in this world) (34).

Now Brahma is being referred here—He (Brahma) can be realised by wisdom and discrimination (35); he is not accessible by, or is a subject matter of, either the speech or the mind (i.e. by debates, scholarship, expertise in scriptures etc.) (36).

This world is mortal, transient, artificial and illusionary. Those who are created (born) here are like the world in a dream, or are like the figures of elephants etc. formed by the ever changing shapes of the clouds in the sky (37). This body and its company (i.e. the various sense organs, the kith and kin of a person) are all tarnished by the faults or flaws such as 'Moha' (attractions, infatuations, attachments, delusions, ignorance, hallucinations, misconceptions). The entire world, with its accoutrements, is as illusionary as the conception of a snake being present in a length of a rope (38).

Brahma with hundreds of names such as Viṣṇu, Brahmā etc. is the ultimate target (aim) to strive for by a creature (39). The way to attain Brahma is to keep control over the sense organs of the body (i.e. exercise self-restraint). The path to Brahma is not without a direction (i.e. there are well laid down guidelines to realise Brahma, and it is not a blind alley) (40). The supreme, transcendental Lord is the ultimate authority (41). The truthful and accomplished Yoga (here meaning sincere austerity, penances, hardship and stern vows directed to achieve success in realising and attaining Brahma, contemplation and mediation upon him, diligence and sincere endeavours to realise him) is like an abbey or monastery for a Yogī (ascetic) (42).

'Amara Pada' (the state of being immortal and eternal) is not the truthful and essential form of Brahma[4] (43). True 'Jñāna' (enlightenment, wisdom and knowledge) is the awareness (or being conscious) of the fact that 'Brahma', who was present in the beginning, and the 'Self' (i.e. the Ātma of the Saṃnyāsī or ascetic) are the one and the same (44). Constant remembrance of this fact is akin to the constant repetition of the famous Gāyatrī Mantra[5] (45). The targeted aim is to overcome all types of flaws, faults and blemishes that mire the individual and shackles him to this world (46) [25-46].

[Note :—[1]Kuṇḍalinī—the word means 'coil like'. According to Yoga

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philosophy, the subtle energy centre of the body is in a spiral form located at the base of the spine. Its energy is trapped unless the spinal cord's central thread called 'Suṣumnā', which is blocked at the lower end under normal circumstances, is unclogged by Yoga. When this happens, the spiritual energy trapped inside the Kuṇḍalinī snakes up this nerve and rises up into the head, leading to immense self bliss of a spiritual dimension. Details of the various energy centers are described in an appendix no. 7 of this book.

[2]Khecarī Mudrā—this is also a Yogic or meditation posture. In this, the tongue is inverted and tucked in the inside of the palate, pointing inwards. The eyes are closed and the pupil is focused at a point midway between the eyebrows. This posture is said to free one from hunger, thirst, sleep, fatigue etc. See Yogacūḍāmaṇi and Jābāla Darśana Upaniṣads.

[3]The Triguṇa present in a creature are the basic, inherent qualities such as—(i) 'Sat'—which is considered as the best quality leading to noble thoughts and acts, (ii) 'Raja'—this is the medium quality leading to worldly passions, and (iii) 'Tama'—this the meanest of the 3 qualities producing evil tendencies.

[4]By saying that 'Amara Pada' or an immortal state is not the same as the Brahma, the sage means that the ultimate aim of the soul is to merge itself with the cosmic Soul and stop yearning for immortality as a separate form of existence like those of so many Gods. To be one with Brahma is a state when the soul's very existence is exhausted by its merger with the supreme Soul, a form of salvation called 'Kaivalya'—as opposed to Sārūpya (सारूप्य), Sāyujya (सायुज्य), Sālokya (सालोक्य) and Sāmīpya (सामीप्य) types of Muktis (salvation) sought after by the followers of Dvaitiya philosophy (i.e. those who believe in duality and so many gods). This final plunging of the individual soul with the cosmic Soul is called 'Kaivalya' (कैवल्य) or the only and ultimate form of salvation.

[5]The famous Gāyatrī Mantra is '***om bhūrbhuvaḥ svaḥ tatsaviturvareṇyaṃ bhargo devasya dhīmahi dhiyoḥ yo naḥ pracodayāt***' (Ṛg Veda 3/62/10; Sāma Veda 1462; Yajur Veda 3/35, 22/9, 30/2, 36/3) (The meaning of the Gāyatrī Mantra in full is as follows—'OM salutation! OM is the supreme, transcendental Brahma. He is the Lord of the earth, the sky and the heavens. That Brahma is luminous like the Sun. He is the best, most excellent, most exalted divine entity who is a destroyer of sins. May he inspire, infuse and propel our intellect with wisdom, erudition and enlightenment so that we are purified and move on the righteous path, have noble thoughts and follow noble deeds.']

**मनोनिरोधिनी कन्था।[47] योगेन सदानन्दस्वरूपदर्शनम्।[48] आनन्दभिक्षाशी।[49] महाश्मशाने-**



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ऽप्यानन्दवने वासः।[50] एकान्तस्थानम्।[51] आनन्दमठम्।[52] उन्मन्यवस्था।[53] शारदा चेष्टा।[54] उन्मनी गतिः।[55] निर्मलगात्रम्।[56] निरालम्बपीठम्।[57] अमृतकल्लोलानन्दक्रिया।[58] पाण्डरगगनम्। महासिद्धान्तः।[59] शमदमादिदिव्यशक्त्याचरणे क्षेत्रपात्रपटुता।[60] परावरसंयोगः।[61] तारकोपदेशः।[62] अद्वैतसदानन्दो देवता।[63]।। 47-63।।

*manonirodhinī kanthā /[47] yogena sadānandasvarūpadarśanam /[48] ānandabhikṣāśī /[49] mahāśmaśāne'pyānandavane vāsaḥ /[50] ekāntasthānam /[51] ānandamaṭham /[52] unmanyavasthā /[53] śāradā ceṣṭā /[54] unmanī gatiḥ /[55] nirmalagātram /[56] nirālambapīṭham /[57] amṛtakallolānandakriyā /[58] pāṇḍaragaganam / mahāsiddhāntaḥ /[59] śamadamādidivyaśaktyācaraṇe kṣetrapātrapaṭutā /[60] parāvarasaṃyogaḥ /[61] tārakopadeśāḥ /[62] advaitasadānando devatā //[63]*

Self control or self restraint (or leashing) of the wayward, restless and reckless nature of the mind, which is in a constant state of flux, is like a quilt or a over garment for a Saṃnyāsī (a sincere renunciate or an ascetic) (47). They remain ever engrossed in meditation and constantly have a divine and subtle view of the eternally blissful Brahma (48). Bliss, joy, ecstasy and happiness are like staple food for them (49). They reside in a cemetery or a cremation ground with the same pleasure and ease that they get from residing in a forest of joy called 'Ānanda Vana' (50).

Serene, calm, secluded and lonely places are their monasteries or abbeys (51-52). They remain certain, steadfast, unwavering, free from all doubts and confusions (53). Their efforts and demeanours are a source of illumination and inspiration for others (54). Their fate is certain and predetermined (55). Their body is sinless, holy and free from all the tainting effects which generally affect a gross body of an ordinary creature (56). They have no permanent seat or abode (i.e. they reamin free from any attachment to a place) (57).

To remain active and vigilant in the currents of joys and bliss in an ocean of Amṛta (symbolising the elixir of eternity as well as of eternal bliss) is their normal activity (58). Their great philosophy is the example of the vast space or sky which is all-encompassing and fathomless. [The sky or deep space is the subtlest of the five basic elements constituting the cosmos; the word sky or space symbolises Brahma by its vastness, its omnipresence, its qualities of being non-attached to anything inspite of being all-encompassing, all-pervasive and all-permeating, and symbolising emptiness as well as fullness] (59).

They are very diligent and experts in the practice of such excellent

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qualities as 'Śama and Dama' (equality, forbearance, fortitude, tolerance and self-restraint) depending upon the place, time, circumstance and people (60).

To be one with the supreme, transcendental entity (Brahma), and endeavour to accomplish this ultimate oneness with the supreme reality (61), is their preaching for the deliverance of the soul from this world and its liberation from the shackles that tie it to the latter. [This is the principle or tenet that they preach] (62). Their God is the Advaitya concept of the non-dual Brahma which is eternally blissful and beatitude personified (63). [47-63].

नियमः स्वान्तरिन्द्रियनिग्रहः।[64] भयमोहशोकक्रोधत्यागस्त्यागः।[65] परावरैक्यरसास्वादनम्।[66] अनियामकत्वनिर्मलशक्तिः।[67] स्वप्रकाशब्रह्मतत्त्वे शिवशक्तिसंपुटितप्रपञ्चच्छेदनम्।[68] तथा पत्राक्षाक्षिकमण्डलुः। भावाभावदहनम्।[69] बिभ्रत्याकाशाधारम्।[70] शिवं तुरीयं यज्ञोपवीतम्।[71] तन्मया शिखा।[72] चिन्मयं चोत्सृष्टिदण्डम्। संतताक्षिकमण्डलुम्।[73] कर्मनिर्मूलनं कन्था।[74] मायाममताहंकारदहनम्।[75] श्मशाने अनाहताङ्गी।[76] निस्त्रैगुण्यस्वरूपानुसन्धानं समयम्। भ्रान्तिहरणम्।[77] कामादिवृत्तिदहनम्।[78] काठिन्यदृढकौपीनम्।[79] चीराजिनवासः।[80] अनाहतमन्त्रः। अक्रिययैव जुष्टम्।[81] स्वेच्छाचारस्वस्वभावो मोक्षः[82] परं ब्रह्म। प्लववदाचरणम्।[83] ब्रह्मचर्यशान्तिसंग्रहणम्।[84] ब्रह्मचर्याश्रमेऽधीत्य वानप्रस्थाश्रमेऽधीत्य स सर्वसंविन्न्यासं संन्यासम्।[85] अन्ते ब्रह्माखण्डाकारम्।[86] नित्यं सर्वसंदेहनाशनम्[87]।। 64-87।।

*niyamaḥ svāntarindriyanigrahaḥ /[64] bhayamohaśokakrodhatyāgastyāgaḥ /[65] parāvaraikyarasāsvādanam /[66] aniyāmakatvanirmalaśaktiḥ /[67] svaprakāśa-brahmatattve śivaśaktisampuṭitaprapañcacchedanam /[68] tathā patrākṣākṣika-maṇḍaluḥ / bhāvābhāvadahanam /[69] bibhratyākāśādhāram /[70] śivaṃ turīyaṃ yajñopavītam /[71] tanmayā śikhā /[72] cinmayaṃ cotsṛṣṭidaṇḍam / santatākṣika-maṇḍalum /[73] karmanirmūlanaṃ kanthā /[74] māyāmamatāhaṅkāradahanam / [75] śmaśāne anāhatāṅgī /[76] nistraiguṇyasvarūpānusandhānaṃ samayam / bhrāntiharaṇam /[77] kāmādivṛttidahanam /[78] kāṭhinyadṛḍhakaupīnam /[79] cīrājinavāsaḥ /[80] anāhatamantraḥ / akriyayaiva juṣṭam /[81] svecchācārasva-svabhāvo mokṣaḥ[82] paraṃ brahma / plavavadācaraṇam /[83] brahmacaryaśānti-saṅgrahaṇam /[84] brahmacaryāśrame'dhītya sa sarvasaṃvinnyāsaṃ saṃnyāsam /[85] ante brahmā-khaṇḍākāram /[86] nityaṃ sarvasandeha-nāśanam //[87]*

To exercise control or restraint over their sense organs is the rule that renunciate ascetics follow (64). To abandon fear, consternations, all types of attachments and endearments, sorrows and grief as well as anger and wrath, is their true renunciation (65). They enjoy the divine taste of being

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(feeling) one with the supreme, transcendental Brahma (66). Their stupendous, potent, powerful but subtle strength lies in the fact that they neither attempt to exert control over anyone (i.e. they don't try to lord over others or forcefully exert or thrust their authority upon anyone like a master or a senior, they do not coerce others) nor treat anyone with contempt or disdain (i.e. they show respect to everyone and honour their diginity, self respect and independence) (67).

They destroy (i.e. get rid of) this illusionary, misleading and entrapping but apparently real-looking, majestic, colourful and fascinating world, which is actually hollow like a cavity or an empty pot but cupped (enclosed, surrounded) and punctuated (infilterated, impregnated) on all the sides by 'Śiva and Śakti'[1] with the help of the awareness and knowledge of the self-illuminated, self-evident essential and ultimate truth called Brahma. [That is, with the light of truthful knowledge of Brahma with erudition and wisdom, with judicious discrimination and application of rational thinking and logic, they are able to destroy the darkness represented by the cavity, pit or hollow which is covered on all the sides by the veil or curtain of delusions and ignorance. The pot or the cavity here symbolises the hollowness of the world, the darkness represents the ignorance of the creature, the emptiness of the pot or the cavity represents the faulty nature or vanity of this world, and the self-illuminated essence symbolises the supreme Brahma. The 'Śiva and Śakti' are a metaphor for the male and female aspects of nature which symbolises passions and the subtle intention to carry forward the process of procreation. The Saṃnyāsī is able to see the presence of the divine Brahma in the entire creative process of Nature. That is, he sees Brahma and not lust and passions in this process] (68).

They (renunciate ascetics or Saṃnyāsīs) have accomplished the complete annihilation or burning of all their emotions and feelings pertaining to the presence or the absence of the three type of bodies of a creature—viz. the causal body, the subtle body and the gross body. [That is, they are not affected either by the sensory perceptions and feelings of the gross body consisting of the five sense organs and five sense organs of action[2], by the restlessness and agitation caused by the subtle body consisting of the mind, which is constantly in a state of flux, and the intellect which tries hard to think, rein in and guide the other two bodies of the creature, or the causal body which traps the various 'Vāsanās' (inherent desires of the creature) and 'Vṛttis' (inherent tendencies)[3]. In short, such persons are aloof and independent of these bodies because

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they have realised that their 'True self' is the Ātmā and not these three bodies] (69).

They wear the sky. [That is, they consider themselves as vast and limitless as the sky, and therefore, their attire is the sky itself. They do not need any other cloth over their body. They cover themselves with the sky] (70).

The presence of Śiva (symbolising the supreme auspicious truth and bliss) in the 4th state of existence called the 'Turīya state'[4] is like the sacred thread for them (71). Śiva's counterpart 'Māyā', meaning supreme cosmic energy having stupendous potential and powers which was responsible for this creation, is the symbolic tuft of coiled hairs called 'Śikhā' on their head. [That is, the head glows with a radiant, divine halo effusing from their bodies. This 'Śikhā' acts like an antenna to catch and harness the immeasurable source of cosmic energy surrounding them. The 'Śikhā' helps to concentrate this divine energy in them. ] (72).

Being wise, enlightened and realised, the entire animate as well as the inanimate creation is nothing but a manifestation or revelation of the supreme, omnipresent, immanent Brahma for them (73). Their preaching/ discourse is not to be tied down by one's deeds and actions (i.e. not to be unduly bothered about the deeds and the fruits of any action). This means, inter-alia, the deeds should be done with a sense of total detachment and selflessness, not with a particular benefit or reward in sight. The deeds should not be done with any vested interest in mind (74). To burn and overcome their 'Māyā' (delusion, ignorance, hallucination, misconception), 'Mamatā' (endearments, attachments and attractions) and 'Ahaṅkāra' (ego, pride, haughtiness, arrogance) (75), they roam about in cemeteries or cremation grounds like a vagabond and a carefree mendicant (76).

Those who are beyond the purview and reach of the three 'Guṇas' (basic qualities inherent in a creature—Sat, Raja and Tama; see note to verse no. 25-36 above), those who spend their time in contemplating and meditating on the essence and true form and nature of the pure-self, those who try to diligently eliminate or get rid of delusions, misconceptions and falsehood of all kinds (77), those who continuously burn (annihilate or vanquish) 'Kāma' (lust, passion, desires etc.) and other such 'Vṛttis' (inherent tendencies of the creature) (78), those who wear the loin cloth and rigidly follow the principles of continence and self-restraint (79), those who wear deer-skin as garment for a prolonged time (80), those who enjoy

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the subtle cosmic sound of music or divine resonance called the 'Nāda' which manifests itself in the divine word (Mantra) OM even when anyone is apparently not chanting it (81), those who roam/wander freely without any attachments of any kind and go wherever they wish—these attributes of an ascetic or Saṃnyāsī are akin to their being liberated and freed from a set pattern of worldly behaviours which are tentamount to bondages for them (82).

Those ascetics or Saṃnyāsīs who aim for the supreme, transcendental Brahma, use the 'boat' of truthful knowledge, wisdom and erudition to reach that supreme entity (83). To begin with, they attain peace and tranquility by observing celibacy and continence—a process called observance of the vows of Brahmacarya (84). When they enter the 3rd stage of life and adopt the vows of Vānaprastha (i.e. renounce their worldly attachments and links with the household, handover their responsibilities to their kith and kin, and head for the forest), they continue with the process of 'studying', i.e. thinking, contemplating, meditating, concentrating and always focusing their attention towards the realisation of the supreme truth which is their pure-self as well as Brahma, a process that was more formal and limited to studying of the scriptures during the 1st phase of life called 'Brahmacarya' that they had adopted earlier on in life before entering the 2nd phase called the householder or 'Gṛhastha' phase, but which has now been broadened to include the actual aim of such scriptural studies, which is the attainment of freedom for the soul from all delusions and ignorance, and leading it to the path of truth and enlightenment, a path that culminates in the supreme, transcendental Brahma (85).

When ultimately they achieve the pinnacle of truthful knowledge called enlightenment which is synonymous with self-realisation, they forsake all other knowledge pertaining to this artificial world, and instead they retain only the truthful knowledge pertaining to Brahma and the pure-self or Ātmā. When this is achieved or accomplished, it is a truthful and honest form of 'Saṃnyāsa' (renunciation, detachment and total abandonment of worldly ties and desires) (86).

At last, such an ascetic or Saṃnyāsī reaches the stage of being one like the eternal, continues, uninterrupted and un-fractured Brahma. Then he is able to destroy all his doubts and confusions, and overcome all perplexities and vexations (i.e. such an ascetic becomes an image of the supreme, unambiguous and truthful Brahma) (87) [64-87].

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[Note :—[1]Śiva represents the absolute Truth which is irrefutible and beautiful, while Śakti represents his opposite component in the form of 'Māyā' or delusions associated with this illusionary creation. In short, the world consists of both the absolute truth factor in the form of Brahma as well as the delusionary aspect of it in the form of Māyā. They are like the two opposite poles of a magnet.

[2]The 5 organs of perception are the nose, ears, tongue, eyes and skin. The 5 organs of actions are—hands, legs, mouth, excretory organs and genitals.

[3]Detailed explanation of Vāsanās and Vṛttis is given separately in an appendix in this book.

[4]The 4 states of existence of the creature—the waking, the dream state, the deep sleep state and the Turīya state of conciousness has been explained separately in an appendix of this book.]

**एतन्निर्वाणदर्शनं शिष्यं पुत्रं विना न देयमित्युपनिषद्।। 88।।**

*etannirvāṇadarśanaṃ śiṣyaṃ putraṃ vinā na deyamityupaniṣat /*

This is the essential philosophy of Nirvāṇa (liberation and deliverance, emancipation and salvation) as enumerated in this Upaniṣad. Its principles should not be taught to anyone other than a devoted disciple or a son. This is the profound tenet of this Upaniṣad (61).

## शान्तिपाठ

## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

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## Nuggets of Wisdom

'Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him'.

(Bible, Epistle of John, 1/2/15).

'He who has become liberated in this life gains liberation in death and is eternally united with Brahma, the absolute reality. Such a seer will never be reborn.' 'The knower of the Ātmā (pure consciousness) does not identify himself with the body, he rests within it as if within a carriage. If people provide him with comforts and luxuries, he enjoys them and plays with them like a child. He bears no outward mark of a holy man. He remains quite unattached to the things of this world.' —Ādi Śaṅkarācārya

'From appearance lead me to reality, from darkness lead me to light, from death lead me to immortality'. (Bṛhad Āraṇayakaya Upaniṣad, 1/3/28)

'A religious man is guided in his activity not by the consequences of his action, but by the consciousness of the destination of his life.'

—Leo Tolstoy

'A man's private thought can never be a lie, what he thinks, is to him the truth, always.' —Mark Twain

'When the road ends and the goal is gained, the pilgrim finds that he has traveled only from himself to himself.' —Satya Sāi Bābā

'I have no scruple of change, nor fear of death/Nor was I ever born/Nor had I parents. I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I cause no misery, nor am I miserable/I have no enemy/ nor am I enemy/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am without form, without limit/Beyond space, beyond time/I am in everything, everything is in me/I am the bliss of the universe/Everywhere am I/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am without body or change of the body/I am neither senses, nor object of the senses/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am neither sin, nor virtue/Nor temple, nor worship/Nor pilgrimage, nor books/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.' —Svāmī Rāma Tirtha

* * *

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# मुद्गलोपनिषद्

# Mudgalopaniṣad

This Upaniṣad has four Cantos. In the 1st Canto a brief explanation is given to the subtle meaning of the 'Puruṣa Sūkta' (essential tenets pertaining to 'Hiraṇyagarbha', or 'Virāṭ Puruṣa', or the first male who was revealed before the rest of the creation came into being) appearing in the 'Yajur Veda'. In the 2nd Canto the Lord describes the two variants of the Supreme Being—the visible and the invisible, the gross and the subtle forms. It also describes how Brahmā, the creator, was asked by the 'Virāṭ Puruṣa' to treat the former's body as a sacrificial offering (just like the 'sacrificial lamb') in the fire-pit representing the latter's body. The 3rd Canto describes how the different creatures who were born in different classes in the evolutionary ladder worshipped the Supreme Being in myriad ways compatible to their individual classes, and the reward of realising the truth about the Supreme Being. The 4th Canto describes the characteristics of the Supreme Being (Brahma), the importance of this Upaniṣad, the eligibility criterion of accepting it, and the method to teach it and hear it. It also enumerates and describes the various metaphysical terms and the afflictions and problems faced by a creature in his spiritual pursuit.

The 'Puruṣa Sūkta' of the 'Yajur Veda' and the Ṛg Veda, which is the basis of Canto 1 of this Upaniṣad, has been included in detail in appendix no. 1 of this book.



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# 6

# मुद्गलोपनिषद्

# Mudgalopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

## Canto 1

ॐ पुरुषसूक्तार्थनिर्णयं व्याख्यास्यामः। पुरुषसंहितायां पुरुषसूक्तार्थः संग्रहेण प्रोच्यते।

*om puruṣasūktārthanirṇayaṃ vyākhyāsyāmaḥ / puruṣasaṃhitāyāṃ puruṣa-sūktārthaḥ saṃgraheṇa procyate /*

OM salutation! I shall describe the essential principles pertaining to 'Puruṣa Sūkta', its meaning and ideals. Lord Vāsudeva (Viṣṇu) had first described them to Indra and had then said, 'The essential and basic meaning of 'Puruṣa Sūkta' has been described in brief in the 'Puruṣa Saṃhitā'.

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[Note :—'Puruṣa Sūkta' consists of the following hymns—(a) Ṛg Veda, 10th division, hymn no. 19, and (b) Yajur Veda, Chapter 31 consisting of 16 hymns. In this 'Sūkta', praises are sung in the honour of 'Virāṭ Nārāyaṇa Puruṣa' or the supreme macrocosmic, all-pervading and all-encompassing Lord who is the primordial Male aspect of cosmos, a form of Lord Viṣṇu called 'Aniruddha'. (ii) The word 'Sūkta' means—'A cluster of Vedic hymns; vedic prayer offered to a deity; an invocation; tenets or doctrines incorporated in sacred invocational prayers; sayings, principles, essential tenets, keys, maxims and axioms in the form of prayers.]

**सहस्त्रशीर्षेत्यत्र सशब्दोऽनन्तवाचकः। अनन्तयोजनं प्राह दशाङ्गुलवचस्तथा।। 1।।**

*sahasraśīrṣetyatra saśabdo'nantavācakaḥ / anantayojanaṃ prāha daśāṅgulavacastathā //*

The word 'Sahasra' (thousands) used in the 'Puruṣa Sūkta' is indicative of infinity, endlessness of numbers, enormity, vastness etc. Similarly, 'Daśāṅgulam' (literally meaning ten fingers) is symbolic of an infinite length and dimension or something which is measureless (1).

**तस्य प्रथमया विष्णोर्देशतो व्याप्तिरीरिता। द्वितीयया चास्य विष्णोः कालतो व्याप्तिरुच्यते।। 2।।**

*tasya prathamayā viṣṇordeśato vyāptirīritā / dvitīyayā cāsya viṣṇoḥ kālato vyāptirucyate //*

In the first verse of 'Puruṣa Sūkta', the magnificence and stupendous majesty and glory of Lord Viṣṇu has been described. The second 'Sūkta' indicates the eternal and infinite nature as well as immanence and omnipresence of Lord Viṣṇu everywhere—in all the dimension of time, the past, the present and the future as well as the night and the day (2).

**विष्णोर्मोक्षप्रदत्वं च कथितं तु तृतीयया। एतावानिति मन्त्रेण वैभवं कथितं हरेः।। 3।।**

*viṣṇormokṣapradatvaṃ ca kathitaṃ tu tṛtīyayā / etāvāniti mantreṇa vaibhavaṃ kathitaṃ hareḥ //*

In the 3rd hymn of 'Puruṣa Sūkta', Lord Viṣṇu is described as the 'Virāṭ Puruṣa' (the macrocosmic, all-pervading, all-permeating and all-encompassing form of Viṣṇu) and the one who provides emancipation and salvation. In this sacred hymn beginning with the words 'Etāvānasya', the majesty, glory and potential powers of 'Hari' (Viṣṇu) have been mentioned (3).

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एतेनैव च मन्त्रेण चतुर्व्यूहो विभाषितः। त्रिपादित्यनया प्रोक्तमनिरुद्धस्य वैभवम्॥4॥

*etenaiva ca mantreṇa caturvyūho vibhāṣitaḥ / tripādityanayā proktama-niruddhasya vaibhavam //*

The above three hymns (also called Mantras) refer to 'Catur Vyūha' manifestation of the Lord. In the 4th hymn starting with the word 'Tripāda', the glory, majesty and stupendous powers of one of the forms of this 'Catur Vyūha' called 'Aniruddha' have been described (4).

[Note :—'Catur Vyūha'—the word means a group of four, e.g. Rāma, Lakṣmaṇa, Bharata and Śatrughna. According to Purāṇas, Brahmā, the creator, transformed himself into 4 forms in order to create the world. These 4 forms were called—(i) Vāsudeva, (ii) Saṅkarṣaṇa, (iii) Pradyumna and (iv) Aniruddha.]

तस्माद्विराडित्यनया पादनारायणाद्धरेः। प्रकृतेः पुरुषस्यापि समुत्पत्तिः प्रदर्शिता॥5॥

*tasmādvirāḍityanayā pādanārāyaṇāddhareḥ / prakṛteḥ puruṣasyāpi samutpattiḥ pradarśitā //*

In the 5th hymn starting with 'Tasmādvirāḍi', the creation of 'Prakṛti' ('Nature' symbolising Māyā or the delusion creating powers of the supreme Lord; it also means Mother Nature and the creative energy of the Lord) and 'Puruṣa' (the cosmic Male aspect of nature symbolising the macrocosmic creature) is described (5).

यत्पुरुषेणेत्यनया सृष्टियज्ञः समीरितः। सप्तास्यासन्परिधयः समिधश्च समीरिताः॥6॥

*yatpuruṣeṇetyanayā sṛṣṭiyajñaḥ samīritaḥ / saptāsyāsanparidhayaḥ samidhaśca samīritāḥ //*

In the 6th hymn beginning with the words 'Yatpuruṣeṇa', the holy cosmic fire sacrifice which was done to initiate the process of creation is described, while the hymn beginning with the words 'Saptāsyāsana' tells us about the fuel (fire wood) that was used for the purpose of lighting this sacrificial fire (6).

तं यज्ञमिति मन्त्रेण सृष्टियज्ञः समीरितः। अनेनैव च मन्त्रेण मोक्षश्च समुदीरितः॥7॥

*taṃ yajñamiti mantreṇa sṛṣṭiyajñaḥ samīritaḥ / anenaiva ca mantreṇa mokṣaśca samudīritaḥ //*

The cosmic 'Yajña' (fire sacrifice) which was done with the aim and purpose of initiating the process of creation is indicated by the words 'Taṃ Yajñamiti' of the next Mantra. In addition to it, the description of 'Mokṣa'

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(liberation and deliverance from the cycle of transmigration and the ultimate emancipation of the soul and its salvation) has also been described in this hymn (Mantra). [That is, the Mantra describes how the creation came into existence, how to overcome its various entrapments and get liberation and deliverance from its bondage leading to the ultimate salvation of the soul] (7).

**तस्मादिति च मन्त्रेण जगत्सृष्टिः समीरिता। वेदाहमिति मन्त्राभ्यां वैभवं कथितं हरेः।।8।।**

*tasmāditi ca mantreṇa jagatsṛṣṭiḥ samīritā/ vedāhamiti mantrābhyāṃ vaibhavaṃ kathitaṃ hareḥ//*

The seven 'Mantras' such as 'Tasmād' etc. of the 'Puruṣa Sūkta' deal with the actual origin and coming into being of the entire cosmos with its varied and myriad manifestations. Lord Hari's (Viṣṇu's) stupendous and magnificent fames, glories, might, powers and potentials are described by the two 'Mantras' such as 'Vedāhamiti' (8).

**यज्ञेनेत्युपसंहारः सृष्टेर्मोक्षस्य चेरितः। य एवमेतज्जानाति स हि मुक्तो भवेदिति।।9।।**

*yajñenetyupasaṃhāraḥ sṛṣṭermokṣasya ceritaḥ/ya evametajjānāti sa hi mukto bhaveditī//*

The words 'Yajñena' etc. are used as concluding 'Mantras' to wind-up the description of creation and the dissolution of the cosmos. Hence, those who understand the import and accept the essential tenets of this 'Puruṣa Sūkta' through the medium of 'Jñāna' (wisdom, correct thinking, proper discrimination, self study and understanding) are sure to find 'Mokṣa' (deliverance from the deluding, artificial and mirage-like world and also from the veil of ignorance) (9).

> *'And as he stood there praying, he was suddenly raised above himself in such a wonderful manner that he could not afterwards account for it, and the Lord revealed to him the whole beauty and glory of the firmament (sky) and of every created thing so that his longing was fully satisfied. But afterwards, when he came to himself, the Prior could get nothing out of him than that he had received such an unspeakable rapture from his perfect knowledge of the creation, that it was beyond human understanding.'—Vision of Herman Joseph* [A Poulain, S.J., Mystic Experiences of Medieval Saints (Kegan, Paul. n.d.). Translated from the French, Des Grace d'Oraison.]

* * *

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## Canto 2

अथ तथा मुद्गलोपनिषदि पुरुषसूक्तस्य वैभवं विस्तरेण प्रतिपादितम्। वासुदेव इन्द्राय भगवज्ज्ञानमुपदिश्य पुनरपि सूक्ष्मश्रवणाय प्रणतायेन्द्राय परमरहस्यभूतं पुरुषसूक्ताभ्यां खण्डद्वयाभ्यामुपादिशत्।। 1।।

*atha tathā mudgalopaniṣadi puruṣasūktasya vaibhavaṃ vistareṇa pratipāditam/ vāsudeva indrāya bhagavajjñānamupadiśya punarapi sūkṣmaśravaṇāya praṇatāyendrāya paramarahasyabhūtaṃ puruṣa-sūktābhyāṃ khaṇḍadvayābhyāmupādiśat/*

In this way, the stupendous, magnificent and majestic glories and fames of the Lord that has been enunciated in detail by the 'Puruṣa Sūkta' and expounded (in brief) by the first Canto of this 'Mudgalo-paniṣad' had also been told by Lord Vāsudeva (one of the names of Viṣṇu) to Indra, the king of Gods. But Indra wished to understand its subtle and finer meanings in their intricate details. So to hear it, he once again approached Vāsudeva with a bowed head. The Lord gave Indra the profound but secret knowledge of that most sacred, auspicious and salutary 'Puruṣa Sūkta' in two chapters or sections (1).

द्वौ खण्डावुच्येते। योऽयमुक्तः स पुरुषो नामरूपज्ञानागोचरं संसारिणामतिदुर्ज्ञेयं विषयं विहाय क्लेशादिभिः संक्लिष्टदेवादिजिहीर्षया सहस्रकलावयवकल्याणं दृष्टमात्रेण मोक्षदं वेषमाददे। तेन वेषेण भूम्यादिलोकं व्याप्यानन्तयोजनमत्यतिष्ठत्।। 2।।

*dvau khaṇḍāvucyete/ yo'yamuktaḥ sa puruṣo nāmarūpajñānāgocaraṃ saṃsāriṇāmatidurjñeyaṃ viṣayaṃ vihāya kleśādibhiḥ saṅkliṣṭadevādijihīrṣayā sahasrakalāvayavakalyāṇaṃ dṛṣṭamātreṇa mokṣadaṃ veṣamādade/ tena veṣeṇa bhūmyādilokaṃ vyāpyānantayojanamatyatiṣṭhat/*

'Puruṣa Sūkta' has been divided into two sections. The 'Virāṭ Puruṣa' (macrocosmic gross body of the super consciousness of the cosmos) who has been described in this 'Sūkta' is beyond (i.e. does not have) any name, form and shape, and he transcends comprehension. Hence, he is incomprehensible for the creatures of the world. In order to eliminate and alleviate the various miseries and sorrows as well as to extend help to overcome the different suffering, torments and afflictions suffered by the Gods and other creatures of the creation, that 'Virāṭ Puruṣa' abandoned his inaccessible, incomprehensible and un-attributed characteristics, and instead assumed 'shapes' with different but endless virtues and characteristic features. This he did to provide easy access to

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welfare to all the creatures. [That is, though he had no tangible forms, attributes and visible characteristic features, but when he manifested or revealed himself with a 'definite shape and form' having attributes, characteristics, shapes and contours, he assumed so many qualities and attributes for the creation's good that it is impossible to keep a tag or account of them all.] This form of the manifested Lord has the potent to provide deliverance and salvation to the creature by the mere sight of it. He pervaded the whole earth as well as the other worlds as the immanent soul of the cosmos and spread or extended himself endlessly as far as the cosmos extended (2).

**पुरुषो नारायणो भूतं भव्यं भविष्यच्चासीत्। स एष सर्वेषां मोक्षदश्चसीत्। स च सर्वस्मान्महिम्नो ज्यायान्। तस्मान्न कोऽपि ज्यायान्।। 3।।**

*puruṣo nārāyaṇo bhūtaṃ bhavyaṃ bhaviṣyaccāsīt / sa eṣa sarveṣāṃ mokṣadaścasīt / sa ca sarvasmānmahimno jyāyān / tasmānna ko'pi jyāyān /*

Before the beginning of the creation, the primordial male called 'Nārāyaṇa' was the only one who existed in all the dimensions of time—the past, the present and the future. He is the only one who provides 'Mokṣa' (liberation, deliverance, emancipation and salvation) to all the creatures. He is the one who is the chief and the most exalted amongst those who are regarded as the most powerful, potent, strong and majestic ones. There is no one who is greater than him. He is the only one who has the honour to be called 'Almighty and invincible' (3).

**महापुरुष आत्मानं चतुर्धा कृत्वा त्रिपादेन परमे व्योम्नि चासीत्। इतरेण चतुर्थेनानिरुद्धनारायणेन विश्वान्यासन्।। 4।।**

*mahāpuruṣa ātmānaṃ caturdhā kṛtvā tripādena parame vyomni cāsīt / itareṇa caturthenāniruddhanārāyaṇena viśvānyāsan /*

The great Lord divided himself into four entities. Out of these, the 1st three (Vāsudeva, Pradyumna and Saṅkarṣaṇa) dwell in the supreme abode known as 'Vaikuṇṭha' (the abode of Lord Viṣṇu). The 4th form was called 'Aniruddha', and it was this from which created this vast creation (4).

[Note :—The primordial entity named Nārāyaṇa cleaved himself into four parts or sections—Vāsudeva, Pradyumna, Saṅkarṣaṇa and Aniruddha. Out of these, the 1st three were not revealed and remained un-manifested. Vāsudeva was the one who gave shelter/refuge/abode to all; Pradyumna was the one who is self-illuminated like the sun and

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he provided light or illumination to the world; Saṅkarṣaṇa was the one who attracted everything and everyone towards himself much like the magnetic field or the gravitational pull of the cosmos. These three forms remained concealed or hidden from view in subtle forms. The 4th form called Aniruddha—which literally means 'one which could not be stopped from revealing himself'—manifested himself as this varied and myriad cosmos that is visible to us.]

**स च पादनारायणो जगत्स्रष्टुं प्रकृतिमजनयत्। स समृद्धकायः सन्सृष्टिकर्म न जज्ञिवान्। सोऽनिरुद्धनारायणस्तस्मै सृष्टिमुपादिशत्। ब्रह्मंस्तवेन्द्रियाणि याजकानि ध्यात्वा कोशभूतं दृढं ग्रन्थिकलेवरं हविर्ध्यात्वा मां हविर्भुजं ध्यात्वा वसन्तकालमाज्यं ध्यात्वा ग्रीष्ममिध्मं ध्यात्वा शरदृतुं रसं ध्यात्वैवमग्नौ हुत्वाङ्गस्पर्शात्कलेवरो वज्रं हीष्यते। ततः स्वकार्यान्सर्वप्राणिजीवान्सृष्ट्वा पश्चाद्याः प्रादुर्भविष्यन्ति। ततः स्थावरजङ्गमात्मकं जगद्भविष्यति।। 5।।**

*sa ca pādanārāyaṇo jagatsraṣṭuṃ prakṛtimajanayat / sa samṛddhakāyaḥ sansṛṣṭikarma na jajñivān / so'niruddhanārāyaṇastasmai sṛṣṭimupādiśat / brahmaṃstavendriyāṇi yājakāni dhyātvā kośabhūtaṃ dṛḍhaṃ granthikalevaraṃ havirdhyātvā māṃ havirbhujaṃ dhyātvā vasantakālamājyaṃ dhyātvā grīṣmamidhmaṃ dhyātvā śaradṛtuṃ rasaṃ dhyātvaivamagnau hutvāṅgasparśātkalevaro vajraṃ hīṣyate / tataḥ svakāryānsarvaprāṇijīvānsṛṣṭvā paśvādyāḥ prādurbhaviṣyanti / tataḥ sthāvarajaṅgamā-tmakaṃ jagadbhaviṣyati /*

This 4th variant or revelation of Nārāyaṇa, who was the first, primary and the primordial male, first created 'Prakṛti' (Nature) in order to initiate the process of creation. This 'Prakṛti' was also known as Brahmā, the creator. Brahmā, inspite of coming into existence with the mandate of starting the process of creation, did not understand or could not unravel the mystery behind the process of creation. [That is, he did not know how to kindle the cosmic fire which will initiate, develop and take forward the process of creation.] Hence, Nārāyaṇa, in his form as 'Aniruddha', instructed Brahmā on the intricacies of creation and unraveled to him the mystery behind the process.

He said, 'Oh Brāhmaṇa! Consider all your organs of perceptions such as those of speech (and hearing, touching, smelling and seeing) as the ones who do or perform the ritual of the cosmic fire sacrifice. Consider your potentially powerful body that has emerged from the stem of the divine lotus as the offering to that cosmic fire sacrifice. Consider the spring season as the clarified butter, the summer season as the fire-wood and



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the winter season as the fruit, reward or juice of that fire sacrifice. Consider me as the 'fire'. By doing so, your body will acquire such stupendous strengths and powers that even 'Vajra' (thunderbolt; the weapon of Indra which is regarded as the toughest material in existence; the word also means diamond) will be alarmed and agitated by being merely touched by you. [That is, even such tough and invincible things as 'Vajra' will hold you in awe and fear.] Thereafter, as a result or fruit of this great cosmic fire sacrifice, the entire spectrum of all the creatures will come into existence. This entire world—with its animate as well as inanimate inhabitants—will gradually reveal itself and become visible (5).

[Note :—Lord Nārāyaṇa advised Brahmā to offer his own body as the offering to the cauldron of the great cosmic fire sacrifice kindled to initiate the process of creation. This is not a physical and actual offering but only a symbolic one. Ancient mystical texts have a lot of abstraction, symbolism and metaphors, and their spirit should be understood along with the words because the latter can be totally misunderstood if not properly interpreted in the correct perspective. By offering one's body to the fire, one literally burns it, and along with the body burns all its faults and the crassness, the perversities and the grossness associated with it. If we take the example of gold, it is purified by putting it in fire. Sufferings and hardships beget spiritual perfection, elevation, refinement and purity. This was exactly why Jesus Christ suffered at the cross—it symbolically purified humanity of its evils and sins. Such burning or suffering or 'Tapa' does not kill; it instead transforms one from a gross and crass existence to a subtler, higher, finer, more sublime and elevated state of existence. This is the resurrection of Christ in terms of Vedāntic philosophy *'The sacrificial one should live again' (Bṛhadāraṇyakya Upaniṣad, 3/9/28.7; Bible, Isaiah, 53/10), 'And he said unto them, ye seek Jesus which was crucified; he is risen' (Bible, Gospel St. Luke, 16/6).*]

**एतेन जीवात्मनोर्योगेन मोक्षप्रकारश्च कथित इत्यनुसंधेयम्।। 6 ।।**
**य इमं सृष्टियज्ञं जानाति मोक्षप्रकारं च सर्वमायुरेति।। 7 ।।**

*etena jīvātmanoryogena mokṣaprakāraśca kathita ityanusandheyam //*
*ya imaṃ sṛṣṭiyajñaṃ jānāti mokṣaprakāraṃ ca sarvamāyureti //*

It also symbolically describes 'Mokṣa' by the union of 'Jīva' (living creature) and Ātmā (spirit/soul) (6). Any seeker/aspirant who understands the subtle and sublime meaning and process of the initiation of the cosmos by the means of the cosmic fire sacrifice, and the real meaning and essence of 'Mokṣa' (liberation, deliverance, emancipation and salvation), is able to live his life fruitfully till its natural end. [That is,

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till he consumes the entire length or period of time that is determined for his soul to live in the body as the creature in this world before it exhausts its energy or latent powers to remain active while remaining separate from the cosmic Soul from which the former had originated in the first place. As a result, having lived its full term, it does not have to re-enter another body upon death to live the remaining 'un-utilised part of the time' that is destined for it. In other words, the seeker/aspirant finally breaks himself free from the cycle of seemingly endless transmigrations and finds final rest] (7).

[Note :—There is a lot of symbolism in the Upaniṣadic teachings. Great mystical truths are explained by means of metaphors and examples which must be properly understood to make their meaning clear. Otherwise they appear to be ridiculous. *'They grope in darkness who worship this ignorant world .... but he who knows the secret of Nature .... he crosses death'*— Svāmī Vivekānanda, Complete Works, 2/154.]

* * *

## Canto 3

**एको देवो बहुधा निविष्ट अजायमानो बहुधा विजायते।। 1।।**

*eko devo bahudhā niviṣṭa ajāyamāno bahudhā vijāyate //*

That Lord, who himself is without a birth, has revealed himself in myriad forms and pervaded all of them. These forms are as variable as the vastness of the creation. He keeps on taking birth in different forms again and again in this world (because the possibilities of such permutations and combinations are immense) (1).

**तमेतमग्निरित्यध्वर्यव उपासते। यजुरित्येष हीदं सर्वं युनक्ति। सामेति छन्दोगाः। एतस्मिन्हीदं सर्वं प्रतिष्ठितम्। विषमिति सर्पाः। सर्प इति सर्पविदः। ऊर्गिति देवाः। रयिरिति मनुष्याः। मायेत्यसुराः। स्वधेति पितरः। देवजन इति देवजनविदः। रूपमिति गन्धर्वाः। गन्धर्व इत्यप्सरसः।। 2।।**

*tametamagnirityadhvaryava upāsate / yajurityeṣa hīdaṃ sarvaṃ yunakti / sāmeti chandogāḥ / etasminhīdaṃ sarvaṃ pratiṣṭhitam / viṣamiti sarpāḥ / sarpa iti sarpavidaḥ / ūrgiti devāḥ / rayiriti manuṣyāḥ / māyetyasurāḥ / svadheti pitaraḥ / devajana iti devajanavidaḥ / rūpamiti gandharvāḥ / gandharva ityapsarasaḥ /*

The same Lord (Virāṭ Puruṣa) has been worshipped by all the exalted ones in the form of 'Fire God'. Those who perform the fire sacrifice

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according to the process prescribed in the 'Yajur Veda' (or use the Yajur Veda as a text to do the sacrifice according to its procedures and follow its doctrines) consider that Lord as an embodiment and manifestation of the Veda itself. They deploy this concept while actually performing the sacrifice and the rituals associated with it. [That is, they revere and honour the Yajur Veda as an embodiment of the 'Virāṭ Puruṣa', perform the sacrifice by invoking him and do it according to his instructions. The offerings to the fire sacrifice pit are also symbolically made to him in his manifestation as the 'Fire God'.]

Those who chant or sing the hymns of the 'Sāma Veda' think that the Lord is the hymns or stanzas of that Veda personified. [That is, they regard the sacred hymns or verses of the 'Sāma Veda' as one of the various holy manifestations of the supreme Lord.] Verily, he is present everywhere (even in the form of the letters of the hymns of the Sāma Veda).

The serpent accepts him as poison while the wise and erudite ones see a living being in that serpent. The Gods accept him in the form of 'Amṛta' (elixir of eternity and bliss) while ordinary mortals regard him as their wealth which sustains them in their life. The non-Gods (i.e. demons, spirits, phantoms) regard him as 'Māyā' (the power to create illusions), the 'Pitṛs' (spirit of dead ancestors) regard him as the 'Svadhā' (food offered to dead ancestors), and devotees and worshippers of various deities and Gods perceive him as their respective objects of worship, adoration and devotion. The 'Gandharvas' (celestial musicians, dancers and singers; a form of demi-God) recognise him as beauty and glamour, while the 'Apsarās' (celestial courtesans) treat him as the Gandharvas (i.e. as their celestial male partners). That is, everyone has a different view of the same truth which is one and not two (see verse no. 3 below) (2).

**तं यथायथोपासते तथैव भवति। तस्माद् ब्राह्मणः पुरुषरूपं परंब्रह्मैवाहमिति भावयेत्। तद्रूपो भवति। य एवं वेद।। 3।।**

*taṃ yathāyathopāsate tathaiva bhavati / tasmādbrāhmaṇaḥ puruṣarūpaṃ paraṃbrahmaivāhamiti bhāvayet / tadrūpo bhavati / ya evaṃ veda //*

That supreme Truth and absolute Reality assumes a form, a meaning, a connotation, an interpretation, an existence and a countenance according to the requirements, perceptions, emotions, desires and needs of those who seek him, worship him and adore him with a given set of subtle or

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physical, intellectual or mental variables and circumstances. Hence, those who are wise, erudite and enlightened should realise and come to the conclusion in their hearts that the complete, whole, immutable and un-fractionable supreme 'Puruṣa' is none other than the seeker/aspirant himself. [That is, there is no distinction between the truthful identity of the seeker/aspirant, which is his soul/Ātmā/spirit, and the supreme entity which pervades the whole cosmos. It is from this supreme entity that the cosmos has emerged and shall fall back into once again at the end of its tenure, and which is known by the name of Brahma. There is no scope of any duality between the 'self' and the myriad world seen/perceived around the seeker/aspirant, a world which is but a varied manifestation of the single, truthful identity called Brahma. And since a man is an image of the 'Supreme Puruṣa', there is no duality between them.]

With this realisation, and by being steadfast and consistent in it, the seeker/aspirant attains that supreme form in due course of time (because 'you become what you think'). Any person who understands this mystery, becomes similar to that supreme Truth which is Brahma (3).

* * *

## Canto 4

**तद्ब्रह्म तापत्रयातीतं षट्कोशविनिर्मुक्तं षड्ऊर्मिवर्जितं पञ्चकोशातीतं षड्भावविकारशून्यमेवमादिसर्वविलक्षणं भवति।। 1।।**

*tadbrahma tāpatrayātītaṃ ṣaṭkośavinirmuktaṃ ṣaḍūrmivarjitaṃ pañcakośātītaṃ ṣaḍbhāvavikāraśūnyamevamādisarvavilakṣaṇaṃ bhavati //*

That supreme, transcendental Brahma is the supreme Truth and absolute Reality, is devoid of, or free from, the sufferings inflicted by the 'Traitāpa' (the 3 torments which afflict the creature), is beyond the '6-Kośas' (gross forms that the basic elements of creation have formed), is without the '6-Urmis' (pains, agonies, afflictions, miseries) of a creature, is without the '5-Kośas' (sheaths or coverings of the soul), and is beyond the purview (i.e. the tainting effects) of the '6-faults' associated with a creature. In this way, the Brahma is unique, un-paralled and one of its kind in every conceivable way (1).

[Note :—The various terms used in this verse are explained below in the following verses.]

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तापत्रयं त्वाध्यात्मिकाधिभौतिकाधिदैविकं कर्तृकर्मकार्यज्ञातृज्ञानज्ञेयभोक्तृभोगभोग्यमिति त्रिविधम्।। 2।।

*tāpatrayaṃ tvādhyātmikādhibhautikādhidaivikaṃ kartṛkarmakāryajñātṛ-jñānajñeyabhoktṛbhogabhogyamiti trividham //*

The three 'Traitāpas' mentioned above are the following—(i) Adhyātmika, (ii) Ādhibhautika and (iii) Ādhidaivika. The word 'Trividham' (त्रिविधम्) also refers to the distinction between the three independent entities—(a) The doer, the act and the action, (b) Jñāna (knowledge), the one who knows and the object of that knowledge, and (c) the sufferer or enjoyer, the suffering or enjoyment and the object which causes the suffering or is the source of that enjoyment. Though each entity in a particular group appears to be indistinguishable or inseparable from the other, in fact they are quite distinct from each other (2).

[Note :—(i) 'Adhyātmika' problems are those that the creature faces in his spiritual pursuits, (ii) 'Ādhibhautika' problems are created by terrestrial creature like enemies, animals, kings, thieves, bodily afflictions etc. (iii) 'Ādhidaivika' are the problems created by opposed Gods and malignant stars. (iv) The 'doer' is quite distinct from the 'work to be done' and the 'physical actions of doing that work' though all appear to be interlinked. The doer suffers misery if he gets involved in the actions, but he remains peaceful if he does the deed without any emotional attachment to it or its results. (v) Similarly, 'knowledge' links the 'seeker of knowledge' to the 'object of knowledge'. The seeker remains dissatisfied and agitated only till the time he does not realise his objective of acquiring full knowledge of the absolute truth that he and Brahma are one. This knowledge removes all agitations and restlessness, and makes him peaceful and calm. (vi) In the same vein, a person suffers or enjoys only till he is attracted or affected by any circumstance or any object of the world which is the cause of his sufferings or enjoyments. As soon as he detaches himself from them, there is neither any misery nor any enjoyment for him.]

त्वङ्मांसशोणितास्थिस्नायुमज्जाः षट्कोशाः।। 3।।

*tvaṅmāṃsaśoṇitāsthisnāyumajjāḥ ṣaṭkośāḥ //*

The six 'Kośas' or gross body of the creature that holds its Ātmā/soul are the following—skin, flesh, bones, veins/nerves, blood and marrow (3).

कामक्रोधलोभमोहमदमात्सर्यमित्यरिषड्वर्गः।। 4।।

*kāmakrodhalobhamohamadamātsaryamityariṣaḍvargaḥ //*

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The six enemies of a creature are the following—(i) Kāma (desires, lust, passion etc.), (ii) Krodha (anger, wrath, spite), (iii), Lobha (greed, avarice, yearning), (iv) Moha (attachment, attraction, infatuation, ignorance, delusions), (v) Mada (arrogance, haughtiness, ego, pride, hypocrisy) and (vi) Mātsarya (envy, jealousy, animosity, hatred, ill-will, malice) (4).

**अन्नमयप्राणमयमनोमयविज्ञानमयानन्दमया इति पञ्चकोशाः ।। 5 ।।**

*annamayaprāṇamayamanomayavijñānamayānandamayā iti pañcakośāḥ //*

The five sheaths/coverings/veils/shrouds surrounding the Ātmā consists of the following—(i) Food (gross physical body), (ii) Prāṇa (vital winds), (iii) Mana (mind, intellect and heart signifying his thoughts and emotions), (iv) Jñāna (knowledge, wisdom, erudition and discrimination), and (v) Ānanda (bliss and happiness) (5).

**प्रियात्मजननवर्धनपरिणामक्षयनाशाः षड्भावाः ।। 6 ।।**

*priyātmajananavardhanapariṇāmakṣayanāśāḥ ṣaḍbhāvāḥ //*

The six faults or flaws of the emotion of the creature are the following notions—(i) endearments, (ii) taking birth (i.e. coming into existence), (iii) to enhance, increase or develop, (iv) to change, (v) to decay, decompose, degenerate and become decrepit or to decline in stature, health, body, fame, development etc. and (vi) destruction and annihilation (6).

**अशनायापिपासाशोकमोहजरामरणानीति षड्ऊर्मयः ।। 7 ।।**

*aśanāyāpipāsāśokamohajarāmaraṇānīti ṣaḍūrmayaḥ //*

The six 'Urmies' (pains, afflictions, agonies and sorrows) of the creature are the following—(i) hunger, (ii) thirst, (iii) misery/grief, (iv) Moha (attachment, infatuation, ignorance, delusion), (v) old age and (vi) death (7).

**कुलगोत्रजातिवर्णाश्रमरूपाणि षड् भ्रमाः ।। 8 ।।**

*kulagotrajātivarṇāśramarūpāṇi ṣaḍ bhramāḥ //*

The six 'Bhramas' (delusions, misconceptions, miss-beliefs, falsehoods) are said to be the following—(i) race, (ii) clan, (iii) caste, (iv) creed, (v) Āśrama (i.e. one of the four principal vocations of life) and (vi) physical beauty of the body (8).

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एतद्योगेन परमपुरुषो जीवो भवति नान्यः।। 9।।

*etadyogena paramapuruṣo jīvo bhavati nānyaḥ //*

The various variables mentioned above (verse no. 1-8), in their myriad permutations and combinations, are the main causes why the supreme, transcendental Soul becomes like an ordinary mortal creature. There is no other alternative reason or cause for it (9).

[Note :—These verses enumerate the different faults and flaws which are inherent in a creature, some to a lesser and others to a greater degree. Since the faultless and flawless entity called Brahma has assumed the form of an ordinary creature, as a true 'actor' he has to live up to his assigned role as a creature of this world, complete with all the faults associated with such a creature. He has to play the role of a creature to the hilt, as it were. This is what any good actor should and is expected to do—to identify himself with the role model he is supposed to emulate as long as he in the act of enacting that role. Brahma 'has' to behave like an ordinary mortal if he has to play the role of a creature truthfully and faithfully.]

य एतदुपनिषदं नित्यधमीते सोऽग्निपूतो भवति। स वायुपूतो भवति। स आदित्यपूतो भवति। अरोगी भवति। श्रीमांश्च भवति। पुत्रपौत्रादिभिः समृद्धो भवति। विद्वांश्च भवति। महापातकात्पूतो भवति। सुरापानात्पूतो भवति। अगम्यागमनात्पूतो भवति। मातृगमनात्पूतो भवति। दुहितृस्नुषाभिगमनात्पूतो भवति। स्वर्णस्तेयात्पूतो भवति। वेदिजन्महानात्पूतो भवति। गुरोरशुश्रूषणात्पूतो भवति। अयाज्ययाजनात् पूतो भवति। अभक्ष्यभक्षणात् पूतो भवति। उग्रप्रतिग्रहात्पूतो भवति। परदारगमनात्पूतो भवति। कामक्रोधलोभमोहेर्ष्यादिभिरबाधितो भवति। सर्वेभ्यः पापेभ्यो मुक्तो भवति। इह जन्मनि पुरुषो भवति।। 10।।

*ya etadupaniṣadaṃ nityamadhīte so'gnipūto bhavati / sa vāyupūto bhavati / sa ādityapūto bhavati / arogī bhavati / śrīmāṃśca bhavati / putrapautrādibhiḥ samṛddho bhavati / vidvāṃśca bhavati / mahāpātakātpūto bhavati / surāpānātpūto bhavati / agamyāgamanātpūto bhavati / mātṛgamanātpūto bhavati / duhitṛsnuṣābhigamanātpūto bhavati / svarṇasteyātpūto bhavati / vedijanmahānātpūto bhavati / guroraśuśrūṣaṇātpūto bhavati / ayājyayājanāt pūto bhavati / abhakṣyabhakṣaṇāt pūto bhavati / ugrapratigrahātpūto bhavati / paradāragamanātpūto bhavati / kāmakrodhalobhamoherṣyādibhirabādhito bhavati / sarvebhyaḥ pāpebhyo mukto bhavati / iha janmani puruṣo bhavati /*

Benefits :—Anyone who studies this Upaniṣad daily becomes as pure and incorruptible as the fire. He is deemed to be as pure as the wind. He is splendorous, brilliant, radiant as well as fierce, potent and stupendous as 'Āditya' (Sun). He is free from every imaginable disease (i.e. taints,

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flaws, faults, blemishes, shortcomings, afflictions). He becomes well endowed and blessed with wealth and prosperity, sons and grandsons. He becomes wise, adroit, sagacious, erudite and expert. He is exonerated from great sins and misdemeanours of all kinds. He is freed from the sin of any bad behaviour that he might display as a son towards his mother. Any improper thoughts that might have arisen in him towards his daughter or sister are also forgiven. He is freed from the sin associated with the thought of stealing gold (and other kinds of wealth belonging to others). He is freed from the ill effects of forgetting what he has learned in the Vedas. He is freed from the sin of committing laxity, carelessness and lack of diligence and sincerity in the service of his 'Guru' (moral preceptor and teacher). He is freed from the sin of using impure offerings during the ritual of sacrifices. He is freed from the sin of eating things which are not meant to be eaten. He is also freed from the sin of giving and accepting charity or alms which are considered abhorable and unacceptable. He is freed from the sin of lasciviousness, having lustful views and amorous thoughts about other people's woman folk.

He is not shackled to the sins generated by 'Kāma' (lust, passion etc.), 'Krodha' (anger etc.), 'Lobha' (greed etc.), 'Moha' (delusions, ignorance etc.), 'Mada' (arrogance etc.), 'Mātsarya' (malice, envy) etc. [See verse no. 4 also.] Such a person is freed from all sins, becomes holy and purified, cleansed and purged of all his sins and faults in this very life itself by acquiring the pristine pure knowledge of the supreme, infinite, transcendental, all pervading, immanent, omniscient and pure Truth called the 'supreme Puruṣa' (or the macrocosmic supreme Soul), and consequentially, he becomes an embodiment of the holy, pure and divine 'Puruṣa' himself (10).

[Note :—The meaning of the above verse should be understood in the correct perspective. The Upaniṣadic sage does not mean that a person has got the licence to commit sin, misdeeds, promiscuity, misdemeanours, perversity etc. of all kinds because he is assured of being exonerated of all sins or absolved of all punishments if he reads a particular Upaniṣad or chants a particular 'Mantra'. No one is above the law of nature—'You reap what you sow'. What then is the actual message of this Upaniṣad?

The answer is that once a person diverts his mind from the affairs of the world which is fault ridden, and acquires truthful knowledge about the absolute realities and turns towards the path of righteousness, and this quest should be made with sincerity and honesty, he will automatically have an inherent change of heart. He will not allow his legs or hands any



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more to touch muck in the first place, as it were, so there will be no question of washing the filth off them later on. Though he will have to go through the pains and endure the results of his already done deeds, but he will endure them dispassionately, and will not indulge in newer misdeeds. So, the cycle of deeds and their results will gradually slow down and finally come to an end; the chain will have been broken.

The last line of the above verse explains the concept very clearly—by acquiring truthful knowledge, the seeker becomes holy and pure, all his sins are purged and he is cleansed of them and their effects. A careful reading of the various faults associated with this mundane world vis-à-vis the creature as enumerated in verse nos. 1-9 will show that it is not so easy to overcome them. It requires committment, resolve, patience and sincere efforts and constant/persistent practice to do so. The sincere realisation that these are indeed the cause of all the problems for the seeker will induce and impel him to avoid them like they were a plague, as it were. This desire has to genuinely germinate in his heart and not thrust upon him.]

**तस्मादेतत्पुरुषसूक्तार्थमतिरहस्यं राजगुह्यं देवगुह्यं गुह्यादपि गुह्यतरं नादीक्षितायोपदिशेत्। नानूचानाय। नायज्ञशीलाय। नावैष्णवाय। नायोगिने। न बहुभाषिणे। नाप्रियवादिने। नासंवत्सरवेदिने। नातुष्टाय। नानधीतवेदायोपदिशेत्।। 11।।**

*tasmādetatpuruṣasūktārthamatirahasyaṃ rājaguhyaṃ devaguhyaṃ guhyādapi guhyataraṃ nādīkṣitāyopadiśet / nānūcānāya / nāyajñaśīlāya / nāvaiṣṇavāya / nāyogine / na bahubhāṣiṇe / nāpriyavādine / nāsaṃvatsaravedine / nātuṣṭāya / nānadhītavedāyopadiśet /*

In this way, the subtle meaning of this 'Puruṣa Sūkta' is very sublime and profound, of great spiritual import and is a great mystery as well. This 'Sūkta' is more strange and mysterious, it has a deeper and profounder import than the greatest of state secrets, the secret of Gods and more grave than the gravest of mysteries. Those who have not been initiated by a wise Guru (i.e. those who do not have a scholarly and erudite teacher as guide) should not be taught or preached or told about it because either they will not understand it, or would misunderstand, misinterpret and misconstrue it and consequentially become cynical. It should also not be preached or told to those people who do not ask questions with a sincere and honest desire to learn more on the subject and clarify their doubts and remove confusions in this matter, thinking that they are too scholarly, wise and learned themselves, Neither should it be taught to those who have not done the ritual of the fire sacrifice, to those who are

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not 'Vaiṣṇavas' (follower/devotees of Lord Viṣṇu), to those who are not worthy, eligible or competent to hear and learn this 'Sūkta', to those who talk a lot and speak ill of others (i.e. are chatter boxes who indulge in meaningless and futile talk, and indulge in criticism and finding faults with everything), to those who do not read the Vedas at least once a year, to those who are not contented and satisfied, and to those who have not discussed and preached the tenets and the principles of the Vedas themselves (11).

**गुरुरप्येवंविच्छुचौ देशे पुण्यनक्षत्रे प्राणानायम्य पुरुषं ध्यायन्नुपसन्नाय शिष्याय दक्षिणकर्णे पुरुषसूक्तार्थमुपदिशेद्विद्वान्। न बहुशो वदेत्। यातयामो भवति। असकृत्कर्णमुपदिशेत्। एतत्कुर्वाणोऽध्येताध्यापकश्च इह जन्मनि पुरुषो भवतीत्युपनिषत्।। 12।।**

*gururapyevaṃvicchucau deśe puṇyanakṣatre prāṇānāyamya puruṣaṃ dhyāyannupasannāya śiṣyāya dakṣiṇakarṇe puruṣasūktārthamupadiśe-dvidvān/ na bahuśo vadet/ yātayāmo bhavati/ asakṛtkarṇamupadiśet/ etatkurvāṇo'dhyetādhyāpakaśca iha janmani puruṣo bhavatītyupaniṣat //*

An erudite, wise, knowledgeable and expert teacher who is himself well versed in the Vedas should quietly teach this Upaniṣad to a disciple who has sincerily come near him to learn it. It should be done in a pure, sanctified and holy place (i.e. a place which is calm, pleasant and generally conducive to contemplation and study), during a proper time, and after purifying oneself by doing 'Prāṇāyāma' (a Yoga exercise which helps in controlling the breath; meditation and cleansing the body by controlling of the vital wind forces of life as well as by thinking constantly of the supreme Lord).

The meaning of the 'Sūkta' should be politely uttered in the right ear of the disciple. There should not be much talk (or irrelevent, unnecessary explanations and unsought for clarifications; it should be to the point and precise) because otherwise this pristine knowledge contained in the 'Sūkta' will be polluted and diluted with the faults of 'being without any essence and sound meaning, creating a lot of confusion leading to futile discussions and talking of non-essential matters'. The meaning of this 'Sūkta' should be made abundantly clear by numerous sessions of teachings and repeated elaborations and necessary clarifications. [That is, the meaning should be explained only to a disciple who is eager to learn about it, and not to anyone who is pervert, unscrupulous, careless and insincere because he would ridicule it in his stupidity and erroneous

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perceptions, leading to confusion, scepticism, schism, perplexity and confoundness in the mind of those who are not yet fully wisened and are still in a learning stage. The teacher should initiate only sincere disciple by pronouncing this 'Puruṣa Sūkta' in his ears.] Such a disciple as well as his teacher become synonymous with the supreme 'Puruṣa' (i.e. they become as holy, divine, pure, wise, omniscient and powerful with spiritual strength as the supreme 'Puruṣa' himself) in this very life itself. This is the teaching and secret of this Upaniṣad (12).

* The full text and English version of the 'Puruṣa Sūkta' have been included in appendix no. 1 of this book.

## शान्तिपाठ

## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

### Nuggets of Wisdom

'All things were made by him, and without him was not anything made that was made. In him was life, and life was the light of men, and the light shineth in darkness and the darkness comprehended it not' (Bible, Gospel of St. John, 1/3-5). 'I am Alpha and Omega, the beginning and the end, said the Lord, which is and which was, and which is to come, the Almighty' (Bible, Revelation, 1/8). 'And without controversy great is the mystery of Godliness : God was manifest in the flesh, justified in the Spirit, seen of Angles, preached unto the Gentiles, believed in the world, received up into glory' (Bible, Timothy, 1/3/16). 'While we look not at the things which are seen, for the things which are seen are temporal, but the things which are not seen are eternal' (Bible, Corinthians, 2/4/18).

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# अक्षमालिकोपनिषद्

# Akṣamālikopaniṣad

This Upaniṣad is on the pattern of a question and answer session between Prajāpati Brahmā and Kumāra Kārtikeya (the son of Lord Śiva). It starts with a query from the former about the characteristic features of the spiritual garland called 'Akṣamālā—or a sacred prayer rosary consisting of beads representing the various seed/root words of different Gods. Details are provided of how to string the beads of the rosary, how to use it and how to turn it and do 'Japa' (repetition of the holy Mantra) with it. The view that it symbolically represents the entire cosmos including the Gods and the rest of the creation is highlighted in this Upaniṣad along with the benefits of worshipping it as well as reading this Upaniṣad. The significance and importance of the various basic sounds associated with the syllables of a mantra are highlighted in a separate appendix no. 6, while the importance of sound itself is explained in appendix no. 5.

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# 7

# अक्षमालिकोपनिषद्

# Akṣamālikopaniṣad

## शान्तिपाठ

## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

**अथ प्रजापतिर्गुहं पप्रच्छ भो ब्रह्मन्नक्षमालाभेदविधिं ब्रूहीति। सा किं लक्षणा कति भेदा अस्याः कति सूत्राणि कथं घटनाप्रकारः के वर्णाः का प्रतिष्ठा कैवास्याधिदेवता किं फलं चेति।। 1।।**

*atha prajāpatirguhaṃ papraccha bho brahmannakṣamālābhedavidhiṃ brūhīti / sā kiṃ lakṣaṇā kati bhedā asyāḥ kati sūtrāṇi kathaṃ ghaṭanāprakāraḥ ke varṇāḥ kā pratiṣṭhā kaivāsyādhidevatā kiṃ phalaṃ ceti /*

In some ancient time, 'Prajāpati Brahmā' asked Lord Guha (Kārtikeya), 'Oh Lord! Please be gracious enough to describe to me the sacred 'Akṣamālā'. What are its characteristic features, how many types or variants of it are there, how many sacred formulas does it have (or, includes in the form of its beads), how is it threaded, which are the syllables or letters represented by its beads, what is the significance and

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the importance of the prayer rosary and its individual beads, which is its (Akṣamālā's or rosary's) patron God, and what is its benefit?' (1).

[Note :—The word 'Akṣamālā' has two components—'Akṣa and Mālā. 'Akṣa' means—something imperishable; it also means a word, letter, syllable; the word 'Mālā' means—a garland, rosary. Hence, 'Akṣamālā' means—the sacred rosary of beads symbolising the seed/root words or letters or syllables or 'Mantras' pertaining to different Gods.]

**तं गुहः प्रत्युवाच प्रवालमौक्तिकस्फटिकशङ्खरजताष्टापदचन्दनपुत्रजीविकाब्जे रुद्राक्षा इति। आदिक्षान्तमूर्तिः सावधानभावा। सौवर्णं राजतं ताम्रं चेति सूत्रत्रयम्। तद्विवरे सौवर्णं तद्दक्षपार्श्वे राजतं तद्वामे ताम्रं तन्मुखे मुखं तत्पुच्छे पुच्छं तदन्तरावर्तनक्रमेण योजयेत्।। 2।।**

*taṃ guhaḥ pratyuvāca pravālamauktikasphaṭikaśaṅkharajatāṣṭāpada-candanaputrajīvikābje rudrākṣā iti/ ādikṣāntamūrtiḥ sāvadhānabhāvā/ sauvarṇaṃ rājataṃ tāmraṃ ceti sūtratrayam/ tadvivare sauvarṇaṃ taddakṣapārśve rājataṃ tadvāme tāmraṃ tanmukhe mukhaṃ tatpucche pucchaṃ tadantarāvartanakrameṇa yojayet/*

Lord Guha replied, 'Oh Brahmā ! This divine garland or the sacred rosary is of 10 types depending upon the thing/material used for making its beads. The beads are made up of (i) coral, (ii) pearls, (iii) crystal, (iv) conch, (v) silver, (vi) gold, (vii) sandalwood, (viii) the seeds/bark of the 'Putrajīvikā' tree, (ix) lotus, and (x) 'Rudrākṣa' seeds.

This sacred prayer rosary is deemed to incorporate all the Hindi alphabets starting from the first letter A (अ) and ending with 'Kṣa' (क्ष). It is worn with great caution. It consists of 3 strands of thread made up of gold, silver and copper. The golden strand runs through the leading bead called the head (the 1st bead). The right hand limb of the rosary has silver strand running though the holes of it, while the left hand side has copper strand. The beads are so arranged that, starting from the 2nd bead to the right of the 'head bead', the beads are threaded in a sequence, one after another, representing the various letters or syllables or sounds of the Sanskrit alphabets. The 2nd bead faces the 'head bead' face to face, and the sequence, when continued, will end with the last bead (i.e. the 50th bead's) tail facing the tail end of the 'head bead' (2).

[Note :—(i) 'Putrajivikā'—this is a tree called *Nagali-putrañjīva* whose seeds and bark are used for medicinal purposes.]

(ii) The 'Rudrākṣa' seed is the seed of the *Elaeocarpus angustifolius* plant. It is found in different colours—red, brown, beige, white, black and chocolate brown. Its various shapes include twins, triplets, quadruplets

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and 'Śiva liṅgam' shaped. The seed is specially used by worshippers of Lord Śiva because it represents Goddess Pārvatī, Śiva's consort.

(iii) There are 47 alphabets in Sanskrit—13 vowels and 34 consonants= total 47. Besides these, 3 additional alphabets are also treated as vowels in mystical texts—they are (a) 'Ṛ' (ऋ), (ii) 'Lṛ' (ऌ), and (iii) 'Lṝ' (ॡ), and one as an additional consonant, 'Hla' (ह्ल). This brings the total to 51 (47 + 3 + 1). The 'head bead', the first, has golden thread running through it. The counting is done clockwise with the 'head bead' at the top end. The 'head bead' stands for the 51st letter or syllable 'Kṣa' (क्ष). The next bead to its right stands for the 1st alphabet A (अ) and the sequence continuous.

(iv) The mouth of the 'head bead' (the 51st bead) should face the mouth of the 1st bead on the right side of it—i.e. the 51st and the 1st beads should have their mouths facing each other. The tail of the 1st bead faces the tail of the 2nd bead, and this sequence continuous, till at the end the tail of the last bead (i.e. the 50th bead) would face the tail end of the 'head bead' (the 51st) to complete the rosary.

**यदस्यान्तरं सूत्रं तद्ब्रह्म। यद्दक्षपार्श्वे तच्छैवम्। यद्वामे तद्वैष्णवम्। यन्मुखं सा सरस्वती। यत्पुच्छं सा गायत्री। यत्सुषिरं सा विद्या। या ग्रन्थिः सा प्रकृतिः। ये स्वरास्ते धवलाः। ये स्पर्शास्ते पीताः। ये परास्ते रक्ताः।। 3।।**

*yadasyāntaraṃ sūtraṃ tadbrahma / yaddakṣapārśve tacchaivam / yadvāme tadvaiṣṇavam / yanmukhaṃ sā sarasvatī / yatpucchaṃ sā gāyatrī / yatsuṣiraṃ sā vidyā / yā granthiḥ sā prakṛtiḥ / ye svarāste dhavalāḥ / ye sparśāste pītāḥ / ye parāste raktāḥ /*

The central thread symbolises the supreme Brahma. The one to the right represents 'Śaivas' (the followers of Lord Śiva) and the one to the left represents 'Vaiṣṇavas' (the followers of Viṣṇu). The mouth (front) is symbolic of Goddess Sarasvatī (patron Goddess of knowledge, wisdom and speech); the tail is Gāyatrī (Goddess Durgā, Gaṅgā or a Mantra of the Vedas dedicated to sun and considered most important by the Hindus).

The holes of the beads represent 'Vidyā' (truthful knowledge of the supreme Reality). The knot of the rosary is the 'Prakṛti' (Nature). The vowels of the alphabet, being pure sounds, are represented by the colour 'white'. The consonants, being a mixture of 'Sat' and 'Tama' (the best and the worst qualities of creatures), are represented by the colour 'orange', while those which are not included under these two categories of alphabets, i.e. the vowels and the consonant, are represented by the medium quality called



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'Raja' and are 'blood-red' in colour. [These letters are the following—'Tra and Jña'] (3).

[Note :—(a) These last two letters are formed by two consonants each and their accompanying vowel sounds, e.g. (i) 'Tra (त्र) = Ta (त) + Ra (र)'; (ii) 'Jña (ज्ञ) = Ga (ग) +Ya (य)'. (b) The name of this Upaniṣad represents the first alphabet A and the last 'Kṣa', hence it is called 'Akṣamālikopaniṣad.']

**अथ तां पञ्चभिर्गव्यैरमृतैः पञ्चभिर्गव्यैस्तनुभिः शोधयित्वा पञ्चभिर्गव्यैर्गन्धोदकेन संस्नाप्य तस्मात्सोङ्कारेण पत्रकूर्चेन स्नपयित्वाष्टभिर्गन्धैरालिप्य सुमनःस्थले निवेश्याक्षतपुष्पैराराध्य प्रत्यक्षमादिक्षान्तैर्वर्णैर्भावयेत्।। 4 ।।**

*atha tāṃ pañcabhirgavyairamṛtaiḥ pañcabhirgavyaistanubhiḥ śodhayitvā pañcabhirgavyairgandhodakena saṃsnāpya tasmātsoṅkāreṇa patrakūrcena snapayitvāṣṭabhirgandhairālipya sumanaḥsthale niveśyākṣatapuṣpairārādhya pratyakṣamādikṣāntairvarṇairbhāvayet /*

In this verse, the process of sanctifying the sacred 'Akṣamālā' and its consecration and worship are described. The rosary should be washed by raw milk from five breeds of cows and purified by the 5 holy products produced by the cow. The process should be repeated again, followed by a thorough cleansing by scented/perfumed water. Then the rosary should be sprinkled with sanctified water using folded leaves to serve as a spoon or spatula accompanied by the chanting of the OM Mantra all the while during the bathing and cleansing process. A paste of eight types of fragrances should be applied to it. It should be placed on a tablet or a platform or a dais made up of a metal called 'Maṇiśilā' and worshipped with offerings of flowers and rice grains. Each bead should be regarded as symbolic of one letter of the Hindi or Sanskrit alphabets from A (अ) to 'Kṣa' (क्ष) (4).

[Note :—(a) The five divine cows are the following—(i) 'Kāminī' (कामिनी), (ii) 'Kampalā' (कम्पला), (iii) 'Nandinī' (नन्दिनी), (iv) 'Surabhī' (सुरभी) and (v) Terrestrial cow (गाय). (b) The five cow products used for ritualistic wash are the following—(i) cow urine, (ii) cow dung, (iii) cow's milk, (iv) curd from cow's milk and (v) clarified butter/ghee. (c) The 8 fragrances are the following—(i) 'Candan' (sandalwood), (ii) 'Rolī' (a powder of turmeric and lime), (iii) 'Agara' (aloe wood), (iv) 'Kumkum' (powder of turmeric and vermillion), (v) 'Kesara' (saffron), (vi) 'Kapūra' (camphor), (vii) 'Khasa' (a scented grass called *Andrepogon muricatus* or *Vetiveria zizanioides*)

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and (viii) 'Itra' (perfumed essence of flowers). (d) 'Maṇiśilā' (it is either lead or mercury/quicksilver; it also refers to 'Śāligrāma' stone which is usually black. But in this verse, the metal which is used for keeping the rosary on for the purpose of washing and worshipping is usually 'lead'.]

ओमङ्कार मृत्युञ्जय सर्वव्यापक प्रथमेऽक्षे प्रतितिष्ठ। ओमाङ्काराकर्षणात्मक सर्वगत द्वितीयेऽक्षे प्रतितिष्ठ। ओमिङ्कार पुष्टिदाक्षोभकर तृतीयेऽक्षे प्रतितिष्ठ। ओमीङ्कार वाक्प्रसादकर निर्मल चतुर्थेऽक्षे प्रतितिष्ठ। ओमुङ्कार सर्वबलप्रद सारतर पञ्चमेऽक्षे प्रतितिष्ठ। ओमूङ्कारोच्चाटनकर दुःसह षष्ठेऽक्षे प्रतितिष्ठ। ओमृङ्कार संक्षोभकर चञ्चल सप्तमेऽक्षे प्रतितिष्ठ। ओमॄङ्कार संमोहनकरोज्ज्वलाष्टमेऽक्षे प्रतितिष्ठ। ओम्लृङ्कार विद्वेषणकर मोहक नवमेऽक्षे प्रतितिष्ठ। ओम्लॄंकार मोहकर दशमेऽक्षे प्रतितिष्ठ। ओमेङ्कार सर्ववश्यकर शुद्धसत्त्वैकादशेऽक्षे प्रतितिष्ठ। ओमैङ्कार शुद्धसात्त्विक पुरुषवश्यकर द्वादशेऽक्षे प्रतितिष्ठ। ओमोङ्काराखिलवाङ्मय नित्यशुद्ध त्रयोदशेऽक्षे प्रतितिष्ठ। ओमौङ्कार सर्ववाङ्मयवश्यकर चतुर्दशेऽक्षे प्रतितिष्ठ। ओमङ्कार गजादिवश्यकर मोहन पञ्चदशेऽक्षे प्रतितिष्ठ। ओमःकार मृत्युनाशनकर रौद्र षोडशेऽक्षे प्रतितिष्ठ। ॐ कङ्कार सर्वविषहर कल्याणद सप्तदशेऽक्षे प्रतितिष्ठ। ॐ खङ्कार सर्वक्षोभकर व्यापकाष्टादशेऽक्षे प्रतितिष्ठ। ॐ गङ्कार सर्वविघ्नशमन महत्तरैकोनविंशेऽक्षे प्रतितिष्ठ। ॐ घङ्कार सौभाग्यद स्तम्भनकर विंशेऽक्षे प्रतितिष्ठ। ॐ ङङ्कार सर्वविषनाशकरोग्रैकविंशेऽक्षे प्रतितिष्ठ। ॐ चङ्काराभिचारघ्न क्रूर द्वाविंशेऽक्षे प्रतितिष्ठ। ॐ छङ्कार भूतनाशकर भीषण त्रयोविंशेऽक्षे प्रतितिष्ठ। ॐ जङ्कार कृत्यादिनाशकर दुर्धर्ष चतुर्विंशेऽक्षे प्रतितिष्ठ। ॐ झङ्कार भूतनाशकर पञ्चविंशेऽक्षे प्रतितिष्ठ। ॐ ञङ्कार मृत्युप्रमथन षड्विंशेऽक्षे प्रतितिष्ठ। ॐ टङ्कार सर्वव्याधिहर सुभग सप्तविंशेऽक्षे प्रतितिष्ठ। ॐ ठङ्कार चन्द्ररूपाष्टाविंशेऽक्षे प्रतितिष्ठ। ॐ डङ्कार गरुडात्मक विषघ्न शोभनैकोनत्रिंशेऽक्षे प्रतितिष्ठ। ॐ ढङ्कार सर्वसंपत्प्रद सुभग त्रिंशेऽक्षे प्रतितिष्ठ। ॐ णङ्कार सर्वसिद्धिप्रद मोहकरैकत्रिंशेऽक्षे प्रतितिष्ठ। ॐ तङ्कार धनधान्यादिसंपत्प्रद प्रसन्न द्वात्रिंशेऽक्षे प्रतितिष्ठ। ॐ थङ्कार धर्मप्राप्तिकर निर्मल त्रयस्त्रिंशेऽक्षे प्रतितिष्ठ। ॐ दङ्कार पुष्टिवृद्धिकर प्रियदर्शन चतुस्त्रिंशेऽक्षे प्रतितिष्ठ। ॐ धङ्कार विषज्वरनिघ्न विपुल पञ्चत्रिंशेऽक्षे प्रतितिष्ठ। ॐ नङ्कार भुक्तिमुक्तिप्रद शान्त षट्त्रिंशेऽक्षे प्रतितिष्ठ। ॐ पङ्कार विषविघ्ननाशन भव्य सप्तत्रिंशेऽक्षे प्रतितिष्ठ। ॐ फङ्काराणिमादिसिद्धिप्रद ज्योतीरूपाष्टत्रिंशेऽक्षे प्रतितिष्ठ। ॐ बङ्कार सर्वदोषहर शोभनैकोनचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ भङ्कार भूतप्रशान्तिकर भयानक चत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ मङ्कार विद्वेषिमोहनकरैकचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ यङ्कार सर्वव्यापक पावन द्विचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ रङ्कार दाहकर विकृत त्रिचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ लङ्कार विश्वंभर भासुर चतुश्चत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ वङ्कार सर्वाप्यायनकर निर्मल पञ्चचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ शङ्कार सर्वफलप्रद पवित्र षट्चत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ षङ्कार धर्मार्थकामद धवल सप्तचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ सङ्कार सर्वकारण सार्ववर्णिकाष्टचत्वारिंशेऽक्षे प्रतितिष्ठ। ॐ हङ्कार सर्ववाङ्मय निर्मलैकोनपञ्चाशदक्षे प्रतितिष्ठ। ॐ ळङ्कार सर्वशक्तिप्रद प्रधान पञ्चाशदक्षे प्रतितिष्ठ। ॐ क्षङ्कार परापरतत्त्वज्ञापक परंज्योतीरूप शिखामणौ प्रतितिष्ठ।। 5 ।।

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*omaṅkāra mṛtyuñjaya sarvavyāpaka prathame'kṣe pratitiṣṭha / omāṅkārākarṣaṇātmaka sarvagata dvitīye'kṣe pratitiṣṭha / omiṅkāra puṣṭidākṣobhakara tṛtīye'kṣe pratitiṣṭha / omīṅkāra vākprasādakara nirmala caturthe'kṣe pratitiṣṭha / omuṅkāra sarvabalaprada sāratara pañcame'kṣe pratitiṣṭha / omūṅkāroccāṭanakara duḥsaha ṣaṣṭhe'kṣe pratitiṣṭha / omṛṅkāra saṃkṣobhakara cañcala saptame'kṣe pratitiṣṭha / omṝṅkāra saṃmohana-karojjavalāṣṭame'kṣe pratitiṣṭha / omlṛṅkāravidveṣaṇakara mohaka navame'kṣe pratitiṣṭha / omlṝṅkāra mohakara daśame'kṣe pratitiṣṭha / omeṅkāra sarvavaśyakara śuddhasattvaikādaśe'kṣe pratitiṣṭha / omaiṅkāra śuddhasāttvika puruṣavaśyakara dvādaśe'kṣe pratitiṣṭha / omoṅkārākhila-vāṅmaya nityaśuddha trayodaśe'kṣe pratitiṣṭha / omauṅkāra sarvavāṅma-yavaśyakara caturdaśe'kṣe pratitiṣṭha / omaṅkāra gajādivaśyakara mohana pañcadaśe'kṣe pratitiṣṭha / omaḥkāra mṛtyunāśanakara raudra ṣoḍaśe'kṣe pratitiṣṭha / om kaṅkāra sarvaviṣahara kalyāṇada saptadaśe'kṣe pratitiṣṭha / om khaṅkāra sarvakṣobhakara vyāpakāṣṭādaśe'kṣe pratitiṣṭha / om gaṅkāra sarvavighnaśamana mahattaraikonaviṃśe'kṣe pratitiṣṭha / om ghaṅkāra saubhāgyada stambhanakara viṃśe'kṣe pratitiṣṭha / om ṅakāra sarvaviṣanāśakarograikaviṃśe'kṣe pratitiṣṭha / om caṅkārābhicāraghna krūra dvāviṃśe'kṣe pratitiṣṭha / om chaṅkāra bhūtanāśakara bhīṣaṇa trayoviṃśe'kṣe pratitiṣṭha / om jaṅkāra kṛtyādināśakara durdharṣa caturviṃśe'kṣe pratitiṣṭha / om jhaṅkāra bhūtanāśakara pañcaviṃśe'kṣe pratitiṣṭha / om ñakāra mṛtyupramathana ṣaḍviṃśe'kṣe pratitiṣṭha / om ṭaṅkāra sarvavyādhihara subhaga saptaviṃśe'kṣe pratitiṣṭha / om ṭhaṅkāra candrarūpāṣṭāviṃśe'kṣe pratitiṣṭha / om ḍaṅkāra garuḍātmaka viṣaghna śobhanaikonatriṃśe'kṣe pratitiṣṭha / om ḍhaṅkāra sarvasaṃpatprada subhaga triṃśe'kṣe pratitiṣṭha / om ṇaṅkāra sarvasiddhiprada mohakaraikatriṃśe'kṣe pratitiṣṭha / om taṅkāra dhanadhānyādisaṃpatprada prasanna dvātriṃśe'kṣe pratitiṣṭha / om thaṅkāra dharmaprāptikara nirmala trayastriṃśe'kṣe pratitiṣṭha / om daṅkāra puṣṭivṛddhikara priyadarśana catustriṃśe'kṣe pratitiṣṭha / om dhaṅkāra viṣajvaranighna vipula pañcatriṃśe'kṣe pratitiṣṭha / om naṅkāra bhukti-muktiprada śānta ṣaṭtriṃśe'kṣe pratitiṣṭha / om paṅkāra viṣavighnanāśana bhavya saptatriṃśe'kṣe pratitiṣṭha / om phaṅkārāṇimādisiddhiprada jyotīrūpāṣṭatriṃśe'kṣe pratitiṣṭha / om baṅkāra sarvadoṣahara śobhanaikona-catvāriṃśe'kṣe pratitiṣṭha / om bhaṅkāra bhūtapraśāntikara bhayānaka catvāriṃśe'kṣe pratitiṣṭha / om maṅkāra vidveṣimohanakaraikacatvāriṃśe'kṣe pratitiṣṭha / om yaṅkāra sarvavyāpaka pāvana dvicatvāriṃśe'kṣe pratitiṣṭha / om raṅkāra dāhakara vikṛta tricatvāriṃśe'kṣe pratitiṣṭha / om laṅkāra*

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*viśvaṃbhara bhāsura catuścatvāriṃśe'kṣe pratitiṣṭha / om vaṅkāra sarvāpyāyanakara nirmala pañcacatvāriṃśe'kṣe pratitiṣṭha / om śaṅkāra sarvaphalaprada pavitra ṣaṭcatvāriṃśe'kṣe pratitiṣṭha / om ṣaṅkāra dharmārthakāmada dhavala saptacatvāriṃśe'kṣe pratitiṣṭha / om saṅkāra sarvakāraṇa sārvavarṇikāṣṭacatvāriṃśe'kṣe pratitiṣṭha / om haṅkāra sarvavāṅmaya nirmalaikonapañcāśadakṣe pratitiṣṭha / om lhaṅkāra sarvaśaktiprada pradhāna pañcāśadakṣe pratitiṣṭha / om kṣaṅkāra parāparatattvajñāpaka paraṃjyotīrūpa śikhāmaṇau pratitiṣṭha /*

Now the significance and symbolism of each alphabet is mentioned in this verse :—

Oh the vowel sound 'A' (अ)! You are the vanquisher of death, and are all pervading and immanent (in the sense that the very faculty of speech, the origin of sound which is the subtlest of the 5 elements of nature, is founded upon you. You are the 1st sound produced in the cosmos. You represent the entire gamut of alphabets and words which have 'A' as their basic root sound). Be comfortably established in the 1st bead of the rosary. [The significance and importance of the various vowel sounds is detailed in appendix no. 6 of this book.]

Oh the long vowel sound 'Ā' (आ)! You are endowed with the powers to attract. [The word in Hindi means 'to come'.] You are all pervading and immanent. Enter and establish yourself in the 2nd bead.

Oh the vowel sound 'I' (इ)! You give nourishment and enhance robustness, vibrancy, vitality and strength. You are without any regrets, grief, frustration, distress and anguish. Comfortably establish yourself in the 3rd bead.

Oh the long vowel sound 'Ī' (ई)! You give the faculty of speech the glory of superiority over other faculties of the bodies. That is, it is the speech that distinguishes a noble, erudite, learned and scholarly man from others; it is speech that is considered the best faculty of a man; it is speech that enables a man to make an immediate mark in this world; it is the speech that is a manifestation of 'Prāṇa' (life) in the body. You are pure and uncorrupt. Comfortably establish yourself in the 4th bead.

Oh the vowel sound 'U' (उ)! You are the giver of strength and vitality, patience and courage to all, you are the best amongst those who are considered worthwhile, essential and meaningful. Comfortably establish yourself in the 5th bead.

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Oh the long vowel sound 'Ū' (ऊ)! You lend emphasis and vigour to the pronounced words and make them forceful and effective. The words also become intolerable because the long sound of the vowel 'Ū', which makes a loud, resounding, exclamatory, distressful, howling and horrifying sound symbolising the reaction of a man under severe pain or distress as well as when he is astonished or panicked or frightened. Comfortably establish yourself in the 6th bead.

Oh the vowel sound 'Ṛ' (ऋ)! You represent the agility and swiftness as well as the fickleness, restlessness and agitations of the mind. You are fickle, ever-changing, restless, transient and freakish. Comfortably establish yourself in the 7th bead.

Oh the long vowel sound 'Ṝ' (ॠ)! You caste an enchanting, captivating, endearing and bewitching spell on others; you are glorious and majestic. Comfortably establish yourself in the 8th bead.

Oh the mixed sound 'Lṛ' (ऌ)! You bring to the fore the hidden characters of malice, jealousy, hatred, envy etc. in a person and make him fall pray to them. Comfortably establish yourself in the 9th bead.

Oh the long mixed sound 'Lṝ' (ॡ)! You create 'Moha' (delusion, illusions, ignorance, hallucinations, attachments, infatuations, etc.). Comfortably establish yourself in the 10th bead.

Oh the vowel sound 'E' (ए) ! You are the controller of all, and are pure Truth. Comfortably establish yourself in the 11th bead.

Oh the vowel sound 'Ai' (ऐ)! You are pristine pure, noble and righteous. You control men and other creatures of the creation. Comfortably establish yourself in the 12th bead.

Oh the vowel sound 'O' (ओ)! You represent all the letters of the spoken word and are eternally pure. Comfortably establish yourself in the 13th bead.

Oh the long vowel sound 'Au' (औ)! You are also the one who controls all the letters of the alphabet and thereby all aspects of creation. You are an embodiment of serenity, calmness, peace and tranquility. Comfortably establish yourself in the 14th bead.

Oh the vowel sound 'Aṁ' (अं)! You can control even wild elephants and are able to vanquish all. Comfortably establish yourself in the 15th bead.

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Oh the vowel sound 'Aḥ' (अः)! You are the eliminator of death and represent fierceness of character. Comfortably establish yourself in the 16th bead.

Oh the consonant 'Ka' (क)! You can destroy and antidote all poisons and give fearlessness to all. You provide welfare and auspiciousness as well. Comfortably ensconce yourself in the 17th bead.

Oh the consonant 'Kha' (ख)! You make everyone agitated, angry, perplexed and frightened. You are omnipresent (i.e. ever creature has these characteristic in smaller and greater amount in them). Comfortably ensconce yourself in the 18th bead.

Oh the consonant 'Ga' (ग)! You remove all obstacles and hindrances. You are greater than the most exalted, great and big ones. Comfortably ensconce yourself in the 19th bead.

Oh the consonant 'Gha' (घ)! You are a bestower of good fortunes and auspiciousness. You can stop the undesirable activities of others such as the opponents of the seeker/aspirant. Comfortably ensconce yourself in the 20th bead.

Oh the consonant 'Ṅa' (ङ)! You are the destroyer/eliminator of sensual objects, are very fierce, horrifying and terrible. Comfortably ensconce yourself in the 21st bead.

Oh the consonant 'Ca' (च)! You can destroy and antidote 'Abhicāra', i.e. evil spell caste upon one by his enemies causing his death, delusions etc. [That is, you can prevent anyone from casting the spell of black magic on the seeker.] You are very cruel and merciless. Comfortably ensconce yourself in the 22nd bead.

Oh the consonant 'Cha' (छ)! You can destroy/vanquish ghosts, phantoms, goblins etc. and are very frightening. Comfortably ensconce yourself in the 23rd bead.

Oh the consonant 'Ja' (ज)! You are a destroyer/vanquisher of female phantoms, ghosts and goblins. You are unconquerable and invincible. Comfortably ensconce yourself in the 24th bead.

Oh the consonant 'Jha' (झ)! You too are a destroyer/vanquisher of ghosts, phantoms and goblins. Comfortably ensconce yourself in the 25th bead.

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Oh the consonant 'Ña' (ञ)! You can churn (i.e. pound and subdue) even death itself (i.e. you can conquer death). Comfortably ensconce yourself in the 26th bead.

Oh the consonant 'Ṭa' (ट)! You are a destroyer/eliminator of all diseases. You are beautiful and pleasant. Comfortably ensconce yourself in the 27th bead.

Oh the consonant 'Ṭha' (ठ)! You are a personification of the Moon. Comfortably ensconce yourself in the 28th bead.

Oh the consonant 'Ḍa' (ड)! You are a destroyer/eliminator of poisonous creatures (such as snakes) and resemble 'Garuḍa' (the legendary bird eagle or heron who gobbles up snakes) in this respect. You are pleasing and beautiful. Comfortably ensconce yourself in the 29th bead.

Oh the consonant 'Ḍha' (ढ)! You are a bestower of all prosperity, wealth and good fortunes. You have a sober and charming countenance and bearing. Comfortably ensconce yourself in the 30th bead.

Oh the consonant 'Ṇa' (ण)! You are a giver of all accomplishments, successes and achievements. You can cast a charming and captivating spell (because anyone who is successful in life or in any endeavour can enthrall others by his success and enterprise). Comfortably ensconce yourself in the 31st bead.

Oh the consonant 'Ta' (त)! You are a bestower of wealth, property, treasures and food grains (i.e. a full granary and larder). You are always cheerful and happy (because anyone who is well off financially and is well-fed, has a full treasury and granary, is happy, carefree and cheerful in life). Comfortably ensconce yourself in the 32nd bead.

Oh the consonant 'Tha' (थ)! You are pure and help in acquiring the virtues of righteousness and nobility of thoughts and deeds. Comfortably ensconce yourself in the 33rd bead.

Oh the consonant 'Da' (द)! You enhance development, nourishment and growth. You appear beautiful, pleasant and charming. Comfortably ensconce yourself in the 34th bead.

Oh the consonant 'Dha' (ध)! You are vast, colossus in form and nature. You destroy/antidote poisons and fevers (diseases, torments and tribulations of the body). Comfortably ensconce yourself in the 35th bead.

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Oh the consonant 'Na' (न)! You are a bestower of bliss and happiness, comforts and enjoyments, liberation and deliverance, emancipation and salvation. You are an embodiment of peace, calmness, tranquility and serenity. Comfortably ensconce yourself in the 36th bead.

Oh the consonant 'Pa' (प)! You are an eliminator or remover of obstacles, hurdles, hindrances and poisons or harmful things of all kinds. You are a provider of auspiciousness and well-beings. Comfortably ensconce yourself in the 37th bead.

Oh the consonant 'Pha' (फ)! You posses the 8 'Siddhis' and are self-illuminated. Comfortably ensconce yourself in the 38th bead.

[The 8 'Siddhis' mentioned here are the mystical powers which are the following—(i) 'Aṇimā'—ability to become miniscule in size, (ii) 'Mahimā'—ability to acquire fame and glory, (iii) 'Garimā'—ability to increase weight and importance, (iv) 'Laghimā'—ability to become light and non-serious; humility, (v) 'Prāpti'—ability to acquire anything desired, (vi) 'Prākramya'—strength; valiance, industry, powers, prowess, courage, valour etc. (vii) 'Īśata'—Lordship, ability to become master, and (viii) 'Vaśitva'—ability to subdue, influence and control others.]

Oh the consonant 'Ba' (ब)! You are beautiful and remove all faults, blemishes, flaws, shortcomings and crimes as well as misdemeanours etc. Comfortably ensconce yourself in the 39th bead.

Oh the consonant 'Bha' (भ)! You are fierce and are able to subdue and eliminate fear from ghosts, phantoms and evil spirits. Comfortably ensconce yourself in the 40th bead.

Oh the consonant 'Ma' (म)! You can subdue or endear even those who have hatred, ill-will, jealousy, malice and envy towards to the seeker/aspirant. Comfortably ensconce yourself in the 41st bead.

Oh the consonant 'Ya' (य)! You are all-pervading, omnipresent, most pure and holy. Comfortably ensconce yourself in the 42nd bead.

[The sound of 'Ya' is indicative of the word 'This'; the word 'this' indicates the truth, which is Brahma, and it is omnipresent, all-pervading, pure and holy.]

Oh the consonant 'Ra' (र)! You produce heat, burning and light. You have a horrifying, terrible and frightening countenance. Comfortably ensconce yourself in the 43rd bead.

Oh the consonant 'La' (ल)! You are a nourisher and sustainer of the



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universe. You are splendorous and illuminated (like the sun). Comfortably ensconce yourself in the 44th bead.

Oh the consonant 'Va' (व)! You nourish all, sustain all and make all feel contented. You are pure and uncorrupt. Comfortably ensconce yourself in the 45th bead.

Oh the consonant 'Śa' (श)! You are a bestower of all types of fruits (rewards, blessings, boons, favours), and are pure and holy. Comfortably ensconce yourself in the 46th bead.

[Lord Śiva's name Śaṅkara also starts with this alphabet, and he is therefore possessed with these virtues. The fruits or rewards that he gives are the following—'Artha' (material benefit, prosperity and well-beings), 'Dharma' (righteousness, nobility of thought and conduct), 'Kāma' (fulfilled desires) and 'Mokṣa' (liberation, deliverance, emancipation and salvation).]

Oh the consonant 'Ṣa' (ष) ! You are auspicious. Your countenance is white in colour. You are a bestower of the three fruits of 'Artha', 'Dharma' and 'Kāma'. Comfortably ensconce yourself in the 47th bead.

[Lord Gaṇeśa's name 'Ṣaḍānana' (षडानन) has this alphabet and therefore he possess these qualities.]

Oh the consonant 'Sa' (स) ! You are the cause of origin of all the objects of this world as well as are related to all other alphabets symbolising various qualities and characteristic listed in this whole verse. Comfortably ensconce yourself in the 48th bead.

[Hindi/Sanskrit word for 'truth' is Satya (सत्य) and it starts with this alphabet. The alphabet indicates that whatever has been said in this Upaniṣad is the truth.]

Oh the consonant 'Ha' (ह)! You are pure and an embodiment/ personification of the word (either spoken or written). Comfortably ensconce yourself in the 49th bead.

[The word 'Hai' (है) in Sanskrit starts with the alphabet 'Ha'. The word 'Hai' means 'it is, it is indeed, it is present', which is an affirmative intonation.]

Oh the mixed sound 'Hla' (ह्ल) [made by the combination of alphabets 'Ha' and 'La'. It is a Sanskrit alphabet.]! You are a bestower of all the strengths, powers, potentials and forces. You are the chief amongst those

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alphabets which bestow these qualities. Comfortably ensconce yourself in the 50th bead.

Oh the consonant 'Kṣa' (क्ष)! You are an indicator of the transcendental, supreme entity which is imperishable, eternal, infinite, absolute, immutable and un-decayable. You are an embodiment of the supreme light representing enlightened, wisdom and erudition. Comfortably ensconce yourself in the head bead, i.e. the 51st bead of this rosary (5).

[As explained earlier, this alphabet, when pronounced aloud, sounds similar to 'Akṣa', only the first syllable 'A' is silent. The word means 'something that does not decay or perish'. Hence, it represents 'Brahma' and forms the crown of the prayer rosary. See note below.]

[Note :—Sound is the first manifestation of Brahma and life. Sound itself manifests as speech, speech requires words and words consist of letters. To speak any letter, basic sound element called 'vowel sound' is required. Hence, letters represent the entire process of creation from the very beginning, A, till the end of the creation in the imperishable and eternal Brahma represented by the last alphabet 'Kṣa'. The concept of sound and its paramount nature amongst other elements representing creation is elaborately explained in appendix no. 5 of this book.

Each alphabet is supposed to have divine powers engrained in them as their integral part because the scripture proclaim that 'in the beginning was the word and the word was with God and the word was God, the same was in the beginning with God'. (Bible, Gospel, St. John, 1/1-2); 'and the word was made flesh and dwelth amongst us' (St. John, 1/14). In Hindu ritualistic practices, each God is represented by a root or seed word called a 'Bīja' word specific to that God or deity. So, by requesting all the letters of the alphabet to establish themselves and be firmly seated in the beads of the rosary, the seeker/aspirant fulfils the proclamation of the scripture that the word is God, the word is living (made flesh) because only living things are addressed and asked to come and take a seat.

Further, by including all the letters in the fifty one beads, the seeker/aspirant symbolically invokes not only all the Gods but also the entire spectrum of the cosmos that they represent, along with all its qualities and virtues. By worshipping the rosary, the entire and varied manifestations of Brahma in the form of the endless, myriad and fascinating cosmos is symbolically worshipped.]

**अथोवाच ये देवाः पृथिवीषदस्तेभ्यो नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु शोभायै ज्ञानमयीमक्षमालिकाम्।। 6 ।।**

*athovāca ye devāḥ pṛthivīṣadastebhyo namo bhagavanto'numadantu śobhāyai pitaro'numadantu śobhāyai jñānamayīmakṣamālikām /*

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After having thus invited all the 'personified letters' (i.e. the letters which have been infused with divine powers and represent the entire gamut of the varied cosmos with its myriad virtues and characteristic features, each headed or patronised by a particular God) to ensconce themselves respectfully in the fifty one beads of the 'Akṣmālikā' divine and sacred rosary, the seeker/aspirant should pray, 'I pray and bow my head in reverence to all the Gods who roam on this earth. Oh Lords! Please approve my action (or decision) of accepting this rosary (or please accept my request to invoke all the letters representing all of you in this rosary). I request all the spirits of dead ancestors (Pitṛs) to endorse it as well as bless it to enhance its powers, potentials, strengths and glories. Let all of them ratify and give their consent to my accepting this rosary which is symbolic of 'Jñāna' (truthful knowledge and erudition)' (6).

[Note :—The use of the words 'Jñānamayī-makṣamālā' or 'a rosary consisting of words symbolising truthful knowledge' is a clear reflection of the words of the scripture (Bible) as quoted above as footnote to verse no. 5. The seeker/aspirant has become wise enough to realise that the letters are not merely dead, lifeless alphabets, but are constituent parts of the living, pulsating, vibrant and thriving cosmos.]

**अथोवाच ये देवा अन्तरिक्षसदस्तेभ्य ॐ नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु शोभायै ज्ञानमयीमक्षमालिकाम्।। 7 ।।**

*athovāca ye devā antarikṣasadastebhyaḥ om namo bhagavanto'numadantu śobhāyai pitaro'numadantu śobhāyai jñānamayīmakṣamālikām /*

The seeker/aspirant should say once again, 'I respectfully bow my head and pay obeisance to Gods who reside in the sky. Let those Gods, along with the spirit of dead ancestors, establish themselves with due honour in this rosary of 'Jñāna' (or a rosary symbolising the awakening of the inner-self to the supreme and immutable truth). Please bless it for the enhancement of its majesty and glory, and honour it with your approval' (7).

**अथोवाच ये देवा दिविषदस्तेभ्यो नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु शोभायै ज्ञानमयीमक्षमालिकाम्।। 8 ।।**

*athovāca ye devā diviṣadastebhyo namo bhagavanto'numadantu śobhāyai pitaro'numadantu śobhāyai jñānamayīmakṣamālikām /*

He should then say, 'All the Gods who live in the heaven, let them all establish themselves, along with the spirits of dead ancestors, in this rosary

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which embodies 'Jñāna', or which personifies 'Jñāna', in order to enhance its importance, glory, honour and magnificence (8).

**अथोवाच ये मन्त्रा या विद्यास्तेभ्यो नमस्ताभ्यश्चोन्नमस्तच्छक्तिरस्याः प्रतिष्ठापयति।। 9।।**

*athovāca ye mantrā yā vidyāstebhyo namastābhyaśconnamastaccha-ktirasyāḥ pratiṣṭhāpayati /*

He should pray once again, 'I humbly bow my head to all the (appx. 70 million) 'Mantras' (divine words) and all the 'Vidyās' (composite body of knowledge) that exists in this world. Let all of their powers, potentials, strengths, majesties and magnificence be established in this rosary (9).

**अथोवाच ये ब्रह्मविष्णुरुद्रास्तेभ्यः सगुणेभ्य ॐ नमस्तद्वीर्यमस्याः प्रतिष्ठापयति।। 10।।**

*athovāca ye brahmaviṣṇurudrāstebhyaḥ saguṇebhya om namastadvīrya-masyāḥ pratiṣṭhāpayati /*

He should say once again, 'OM salutation! I bow my head in reverence and honour of Brahmā (the creator), Viṣṇu (the sustainer) and Rudra (the annihilator). Let their glories, majesties, strengths, powers, potentials and valiance be firmly established in this rosary (10).

**अथोवाच ये सांख्यादितत्त्वभेदास्तेभ्यो नमो वर्तध्वं विरोधेऽनुवर्तध्वम्।। 11।।**

*athovāca ye sāṅkhyāditattvabhedāstebhyo namo vartadhvaṃ virodhe-'nuvartadhvam /*

He should say again, 'I bow my head in reverence and in honour of the tenets and essential teachings of the various schools of Hindu philosophy such as 'Sāṅkhya Śāstra'. You should bless us with enhancement, propagation, progress and advancement in our endeavours and spiritual pursuits. [The word 'Vartadhvam' (वर्तध्वं) also might mean 'enhancement of the potential and effects of this rosary'.] You should remove all obstacles and hindrances that create a stumbling block on my way (11).

**अथोवाच ये शैवा वैष्णवाः शाक्ताः शतसहस्त्रशस्तेभ्यो नमो नमो भगवन्तो-ऽनुमदन्त्वनुगृह्णन्तु।। 12।।**

*athovāca ye śaivā vaiṣṇavāḥ śāktāḥ śatasahasraśastebhyo namo namo bhagavanto'numadantvanugṛhṇantu /*

The seeker/aspirant should say once again, 'I bow my head in reverence to all the millions of 'Vaiṣṇavas' (devotes of Lord Viṣṇu),

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'Śaivas' (devotees of Lord Śiva) and 'Śāktas' (devotees of Śakti or the Divine Mother or the cosmic energy of creation) that live in this world. Let all these exalted ones bless me in my endeavour and approve of it' (12).

**अथोवाच याश्च मृत्योः प्राणवत्यस्ताभ्यो नमो नमस्तेनैतं मृडयत मृडयत।। 13।।**

*athovāca yāśca mṛtyoḥ prāṇavatyastābhyo namo namastenaitaṃ mṛḍayata mṛḍayata /*

Finally, the seeker/aspirant should say, 'I bow my head in reverence to all the powerful aspects of 'death' (i.e. the various forms that death takes). Please be graceful and kind on me because of my prayers, humble bowings and gestures of humility before you. Bless your devotees (or those who honour, revere and worship you) through the glories of this rosary. [That is, please show mercy on those who turn the beads of this rosary and don't kill them prematurely] (13).

**पुनरेतस्यां सर्वात्मकत्वं भावयित्वा भावेन पूर्वमालिकामुत्पाद्यारभ्य तन्मयीं महोपहारैरुपहृत्य आदिक्षान्तैरक्षरैरक्षमालामष्टोत्तरशतं स्पृशेत्।। 14।।**

*punaretasyāṃ sarvātmakatvaṃ bhāvayitvā bhāvena pūrvamālikā-mutpādyārabhya tanmayīṃ mahopahārairupahṛtya ādikṣāntairakṣarai-rakṣamālāmaṣṭottaraśataṃ spṛśet /*

In this verse, how to thread the larger rosary consisting of 108 beads (आदिक्षान्तैरक्षरैरक्षमालामष्टोत्तशतं) is described.

Being fully aware that this fifty one bead small rosary (as previously described above) is all-inclusive, it should be seamlessly extended to incorporate another round of fifty beads with the same potential and employing the same process, thereby bringing the total to hundred, excluding the 'head bead'. After that, seven more beads should be added to these hundred beads. These seven additional beads represent each category or group of Hindi/Sanskrit letters, e.g. 'A' (अ) representing all the vowels, 'Ka' (क) representing the 1st five consonants, 'Ca' (च) representing the next group of five consonants, 'Ṭa' (ट) for the next five, 'Ta' (त) for the following five, 'Pa' (प) for the following five, 'Ya' (य) for the next four consonants and 'Śa' (श) for the final group of consonants. Therefore, the total number of beads become 50 (of the earlier rosary excepting the 'head bead') + 50 (of the extended part of the rosary as

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described in this verse) + 7 (additional beads as described above) + 1 (head bead) = 50 + 50 + 7 + 1 = 108.

It should be noted here that the 'head bead' representing the last alphabet 'Kṣa' (क्ष) has not been used in counting the beads of the bigger rosary or 'Mālā'. This 'head bead' is the 108th bead (14).

**अथ पुनरुत्थाप्य प्रदक्षिणीकृत्यों नमस्ते भगवति मन्त्रमातृकेऽक्षमाले सर्ववशंकर्यों नमस्ते भगवति मन्त्रमातृकेऽक्षमालिके शेषस्ताम्भिन्यों नमस्ते भगवति मन्त्रामातृकेऽक्षमाले उच्चाटन्यों नमस्ते भगवति मन्त्रमातृकेऽक्षमाले विश्वामृत्यों मृत्युञ्जयस्वरूपिणि सककलोकोद्दीपिनि सकललोकरक्षाधिके सकललोकोज्जीविके सकललोकोत्पादिके दिवाप्रवर्तिके रात्रिप्रवर्तिके नद्यन्तरं यासि देशान्तरं यासि द्वीपान्तरं यासि लोकान्तरं यासि सर्वदा स्फुरसि सर्वहृदि वाससि। नमस्ते परारूपे नमस्ते पश्यन्तीरूपे नमस्ते मध्यमारूपे नमस्ते वैखरीरूपे सर्वतत्त्वात्मिके सर्वविद्यात्मिके सर्वशक्त्यात्मिके सर्वदेवात्मिके वसिष्ठेन मुनिनाराधिते विश्वामित्रेण मुनिनोपजीव्यमाने नमस्ते नमस्ते।। 15।।**

*atha punarutthāpya pradakṣiṇīkṛtyoṃ namaste bhagavati mantramātṛke-'kṣamāle sarvavaśaṅkaryoṃ namaste bhagavati mantramātṛke'kṣamālike śeṣastāmbhinyoṃ namaste bhagavati mantrāmātṛke'kṣamāle uccāṭanyoṃ namaste bhagavati mantramātṛke'kṣamāle viśvāmṛtyoṃ mṛtyuñjayasva-rūpiṇi sakalalokoddīpini sakalalokarakṣādhike sakalalokojjīvike sakala-lokotpādike divāpravartike rātripravartike nadyantaraṃ yāsi deśāntaraṃ yāsi dvīpāntaraṃ yāsi lokāntaraṃ yāsi sarvadā sphurasi sarvahṛdi vāsasi / namaste parārūpe namaste paśyantīrūpe namaste madhyamārūpe namaste vaikharīrūpe sarvatattvātmike sarvavidyātmike sarvaśaktyātmike sarvadevātmike vasiṣṭhena muninārādhite viśvāmitreṇa muninopajīvya-māne namaste namaste /*

After having consecrated the rosary, worshiping and infusing it with divine powers (as described in verse no. 4-14), the seeker / aspirant should get up and circumambulate it with folded hands as mark of reverence. He should then bow his head and pray, 'Oh Bhagavatī (Goddess Pārvatī, the divine consort of Lord Śiva)! You are the mother Goddess of all the 'Mantras' incorporated in the 'Akṣamālā'. You can control, subdue and exert your influence and authority over the entire creation. I bow my head reverentially before you. Oh Bhagavatī, mother Goddess of the 'Mantras' of the 'Akṣamālā'! You have the power and potential to stun everybody as well as uproot them if you so wish. You are 'death' personified as well are the conqueror of 'death' itself. [That is, you are as

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potent, powerful and unconquerable as death, but at the same time your devotees have no fear from death because you can shield them against it.] You illuminate and infuse life into everybody (i.e. you give wisdom and the light of enlightenment to everybody and make their life worth while). At the same time you are a protector of the whole world, give life to it and produce everything in it which sustains its life.

You have initiated the process of (or have established the tradition of) day and night, you have produced new rivers from the earlier ones, you are capable of moving about in all the directions of the world without any hindrance, i.e. you can go to any continent, island and other parts of the world without facing any resistance, you are omnipresent and all-pervading, and you are a resident in the heart of all living beings, revealing your presence in the form of the beating or vibrations of the heart.

You personify the four types or categories in which speech has been classified—(i) 'Parā', (ii) 'Paśyantī', (iii) 'Madhyamā' and (iv) 'Vaikharī.

You are an embodiment of all the essential tenets, knowledge and principles enshrined in and enunciated by the scriptures. You are the patron Goddess of all 'Śaktis' (i.e. all the powers, potentials, strengths, vitalities etc. that energises and activates the whole world and keeps it full of life). You are the object of adoration, honour and worship by all the Gods.

You have been worshipped by sage Vasiṣṭha and served by sage Viśvāmitra. I repeatedly bow before you and pay my obeisance to you (15).

[Note :—The four types of speech mentioned above are the following—(i) 'Parā'—the first type which deals with the knowledge of that entity which is beyond perception and which cannot be seen. The knowledge enshrined in the Upaniṣads and Vedas dealing with the knowledge of the supreme, transcendental, eternal, imperishable and infinite Brahma, is called 'Parā Jñāna'. (ii) 'Paśyantī'—the second form or stage of sound when it enters the heart, e.g. the beating and pulsations of the heart. Here it also means the stage when the supreme knowledge preached in the Upaniṣads about Brahma has established itself firmly inside the seeker's heart. It no more remains only a superficial knowledge making him a simple scholar, but, on the contrary, it has entered his heart and mind so much so that his entire life, his entire being and his entire way of actions become totally coloured and completely infused with this knowledge. (iii) 'Madhyamā'—literally means 'medium, median'. Hence, it means a speech that follows

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a medium, central path, not too extreme to the right or to the left. It can veer on either side according to circumstances, e.g. using words which have double-edged meaning. These words, for an example, can show vehement anger as well as can be used just to show mild reprimand or reproach. Similarly, they can show love and endearment which may have deeper and sincere meaning or may be simply superficial. In the context of the Upaniṣad, it refers to the 'median path to Brahma', a path well-balanced and judicious, empirical and rationale. (iv) 'Vaikharī'—that voice and sound which is loud, clear, robust and vigorous, symbolising clarity of thought, firmness of conviction, exemplary confidence, energy and vitality. It is an epithet for Goddess of speech, Sarasvatī.]

**प्रातरधीयानो रात्रिकृतं पापं नाशयति। सायमधीयानो दिवसकृतं पापं नाशयति। तत्सायंप्रातः प्रयुञ्जानः पापोऽपापो भवति। एवमक्षमालिकया जप्तो मन्त्रः सद्यः सिद्धिकरो भवतीत्याह भगवान्गुहः प्रजापतिमित्युपनिषत्।। 16।।**

*prātaradhīyāno rātrikṛtaṃ pāpaṃ nāśayati / sāyamadhīyāno divasakṛtaṃ pāpaṃ nāśayati / tatsāyaṃprātaḥ prayuñjānaḥ pāpo'pāpo bhavati / evamakṣamālikayā japto mantraḥ sadyaḥ siddhikaro bhavatītyāha bhagavānguhaḥ prajāpatimityupaniaṣat //*

Anyone who reads and recites this Upaniṣad (with dedication, sincerity and diligence, paying attention to the basic meaning and teachings) in the morning is absolved of the sinful deeds that he might have (inadvertently) done during the previous night. Similarly, reading and recitation in the evening enables the person to absolve himself of the sins committed during the day. A person who reads this Upaniṣad daily twice a day—morning and evening—is freed from even big sins that he might have committed.

Lord Guha (Kārtikeya) finally told Prajāpati Brahmā that doing 'Japa' (repetition of) the various Mantras by using this sanctified and consecrated 'Akṣamālā' provides quick success in attainment of desired results. (That is, it acts as a catalyst in accomplishment of success in endeavours that the seeker/aspirant might involve himself with —both in the spiritual realm as well as the worldly realm) (16).



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## शान्तिपाठ
## Śāntipāṭha

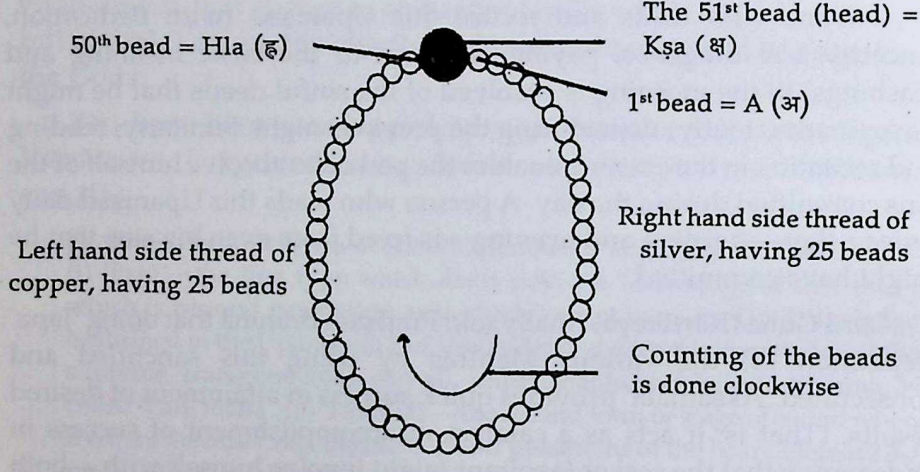
ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

**The 51 bead 'Akṣamālā'**

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## Nuggets of Wisdom

'The counting of beads, meditation, worship, offering oblations in the sacred fire, all these things and such other things are limbs of religion; they are but the means and to attain to supreme devotion or to the highest realisation of Brahma is the pre-eminent end (or the final goal)'

*—Svāmī Vivekānanda, Complete Works, 5/386*

'Let us repeat his name. As he was in the beginning the Truth, as he was through the ages the Truth, so is he now the Truth. Oh Nānaka! So will he be for ever and ever'. *—Guru Granth Sahib, 1/3-4*

'Oh Lord, I ever remember thy name; I offer my life to thee; teach me thy sacred mystery'. *—Sufi Saint Bullah Shah (1680-1752 A.D.)*

'O everlasting Light, far surpassing all created things, send down the beams of your brightness from above, and purify, gladden, and illuminate in me all the inward corners of my heart.' *—Thomas A Kempis*

* * *

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# त्रिपुरोपनिषद्

# Tripuropaniṣad

This Upaniṣad describes the form and nature of 'Cit-śakti' (the potential powers and energy of super consciousness) and 'Kāmeśvara' (the Lord of Kāmadeva or passions; Lord Śiva), the basic and the primordial knowledge and its nature as well as its stupendous creative powers, the ways of worshipping it which are to be followed by ascetics, by those who are low and inferior in social hierarchy as well as by selfless aspirants/seekers. This is primarily an Upaniṣad dealing with the occult forms of worship (called 'Tāntrika' worship), hence a lot of emphasis is given on such words or letters which are subtle and esoteric in meaning and called the root/seed words representing different Gods or Goddess. The reader should also keep Chapter 7 in view while going through this Chapter. This is amongst the few Upaniṣads dealing with occult form of 'Devī' worship, but the subtle idea is that the transcendental, supreme, all pervading Brahma is present in all the root/seed words and is the ultimate target or object of all forms of worship. It is difficult for a common man because of its esoteric intricacies and mystical mysteries that are veiled in such cryptical language that it becomes difficult for him to decipher and understand their deeper metaphysical impact and importance. Down the centuries, they have been reduced to mere meaningless occult rituals with their profound truths about Mother Nature and its bewitching beauty of creation almost lost and forgotten in the maze of absurd concocted theories and rituals twisted and mangled to suit vested individual interests and stripped of their original philosophical, mystical and spiritual content. They have become mere mechanical, and stripped of their spiritual content.

An instrument or device called 'Tantra or Śrī Cakra' which is used in occult (Tāntrika) forms of worship is described in brief in this Upaniṣad. A separate appendix no. 6 highlights in detail the subtle meaning and science behind such charm instruments.

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# 8

# त्रिपुरोपनिषद्

# Tripuropaniṣad

## शान्तिपाठ

## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

**ॐ तिस्रः पुरस्त्रिपथा विश्वचर्षणा अत्राकथा अक्षराः संनिविष्टाः। अधिष्ठायैना अजरा पुराणी महत्तरा महिमा देवतानाम्।। 1।।**

*om tisraḥ purastripathā viśvacarṣaṇā atrākathā akṣarāḥ saṃniviṣṭāḥ / adhiṣṭhāyainā ajarā purāṇī mahattarā mahimā devatānām //*

Om salutations ! The glory and majesty as well as the stupendous and matchless powers of the 'Primordial and primary super conscious divine Śakti' (the energy, vitality, prowess and powers of the cosmic consciousness) are eternal, infinite, fathomless and great. It is (in the form of a Goddess and) the best and the most honoured amidst all the Gods. She (the feminine aspect of super consciousness) is established or present in all the three paths, all the three abodes (worlds), and all the letters of the Hindi/Sanskrit alphabets from A (अ) to Kṣa (क्ष) (1).

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[Note :—(i) The three paths referred above are—the path of knowledge, the path of devotion and formal worship, and the path of deeds and actions. (ii) The abodes are—the gross body, the subtle body and the causal body of the creature. (iii) By being present in all the alphabets, she (cosmic energy of creation called 'Śakti') symbolically pervades the entire cosmos from its beginning till its end because the whole cosmos is a manifestation of the 1st element 'sound' which was created by Brahma in the beginning of creation. The full impact of this sound and its relationship with the rest of the cosmos has been elaborately explained in appendix no. 5 and 6 of this book. These alphabets represent all the Gods, the power of speech etc.]

**नवयोनीर्नवचक्राणि दधिरे नवैव योगा नव योगिन्यश्च। नवानां चक्रा अधिनाथा स्योना नव भद्रा नव मुद्रा महीनाम्।। 2।।**

*navayonirnavacakrāṇi dadhire navaiva yogā nava yoginyaśca / navānāṃ cakrā adhināthā syonā nava bhadrā nava mudrā mahīnām //*

The super conscious cosmic power of creation called 'Śakti' is manifested, illuminated and glorified in various shapes and forms—such as the legendary nine 'Yonis' (literally, the cosmic divine Mother Nature's womb), nine 'Cakras' (the subtle energy centers; or the nine chambers of the instrument used for the worship of the Goddess), nine 'Yogas' (forms of meditation), nine 'Yoginīs' (female ascetics who are the patron Goddesses of the nine 'Cakras'), the nine 'Bhadrās' (who are givers of comfort and welfare; the female aspect of 'Bhadrās' which refer to Lord Śiva), and the great and powerful nine 'Mudrās' (postures) (2).

[Note :—(i) Nine 'Yonis'—the word means a 'womb'. Here it refers to the nine chambers made in the 'Śrī Yantra' or the diagram or sketch used for occult worship of the Goddess, the chambers represent the nine Goddesses; see S. no. 3 of this note. The word 'Yoni' is used as a metaphoric term to mean the womb of the cosmic mother also known as Mother Nature. The concept of Yantra is described in appendix no. 6 of this book.

(ii) Nine 'Cakras'—the word means 'a circle or a ring'. Here it means the ability and potential of the worship instrument called 'Śrī Yantra' and its patron Goddess to bestow (a) bliss and happiness, (b) accomplishment and success, (c) protection and patronage, (d) freedom from disease and pain, (e) fulfillment of self interest, (f) auspiciousness, good fortune, luck and welfare, (g) removal of distress, miseries, agitations etc. (h) fulfillment of all desires and hopes, (i) ability to charm all and attract everyone; to make everyone favourable towards oneself. In Yoga

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philosophy, the 'Cakras' refer to the various subtle energy centers present in the body. These are enumerated in detail in appendix no. 7 of this book.

(iii) Nine patron Goddesses—'Mahā Tripura Sundarī' (महा त्रिपुर सुन्दरी), 'Tripura Ambā' (त्रिपुर अम्बा), 'Tripura Siddhi' (त्रिपुर सिद्धि), 'Tripura Mālinī' (त्रिपुर मालिनी), 'Tripurā Śrī, (त्रिपुरा श्री) 'Tripura Vāsinī' (त्रिपुर वासिनी), 'Tripura Sundarī' (त्रिपुर सुन्दरी), 'Tripura Reśi' (त्रिपुर रेशि), 'Tripurā' (त्रिपुरा).

(iv) Nine 'Yoginīs'—the word means 'female ascetic'. Here it means the nine Goddesses who infuse the 'Tāntrika' charm instrument with occult powers.

(v) Nine 'Mudrās'—the words means 'postures taken during meditative or Yoga sessions'. These are the following—'Yoni' (योनि), 'Bīja' (बीज), 'Khecarī' (खेचरी), 'Mahāṅkuśa' (महांकुश), 'Mahonmādinī' (महोन्मादिनी), 'Sarvavaśaṅkarī' (सर्ववशंकरी), 'Sarvākarṣiṇī' (सर्वाकर्षिणी), 'Sarvavidrāviṇī' (सर्वविद्राविणी), 'Sarva Saṅkṣobhiṇī' (सर्वसंक्षोभिणी).

(vi) Nine 'Bhadrās'—the nine Goddesses listed in s. no. 3 above are also called 'Bhadrās'. The word is a female counterpart of 'Bhadrā' meaning 'gentleman'. So the word 'Bhadrā' means 'an honourable lady'.]

**एका स आसीत्प्रथमा सा नवासीदासोनविंशादासोनत्रिंशात्। चत्वारिंशादथ तिस्रः समिधा उशतीरिव मातरो माविशन्तु।। 3।।**

*ekā sa āsītprathamā sā navāsīdāsonaviṃśādāsonatriṃśāt / catvāriṃśādatha tisraḥ samidhā uśatīriva mātaro māviśantu //*

In the form of nine ancient and divine Goddesses called 'Nava Bhadrās', in the form of a group consisting of the 19 essential forms of creation (i.e. Tattva or elementary forms of creation), in the form of forty 'Śaktis' (manifestations of cosmic energy), in the form of three 'Samidhās' (fuel used in fire sacrifice), and in the form of a mother who is ever eager for the welfare of her children—I invoke and respectfully invite the Goddess to enter my being; that is, get herself enshrined in my heart, establish herself there, find a permanent place in my being, infuse and empower me with her divine powers, and help me succeed in all my endeavours (3).

[Note :—(i) The nineteen 'Tattvas' or essential elements of this creation are the following—5 organs of perception + 5 organs of action + 5 'Prāṇas' or vital winds + 4 'Antaḥakaraṇas'. The five organs of perception are ear, nose, eyes, tongue and skin. The five organs of action are hand, legs, mouth, genitals and excretory organs. The five vitals winds are 'Prāṇa' or breath, 'Apāna', 'Udāna', 'Samāna' and 'Vyāna'. The four 'Antaḥkaraṇas' are the mind, intellect, the various 'Vāsanās' and the soul. The word 'Vāsanā' means worldly passions, lust, greed and desires.



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(ii) The group of 'essential elements of life' are actually considered 29 in all as follows—nineteen 'Tattavas' listed in s. no. 1 above + 5 perceptions + 5 signs of life. The five subtle perceptions are smell, speech, touch, taste and sight. The five signs of life are the gross elements such as blood, urine, stool, mucous and wind present in the body.

(iii) The forty 'Śaktis are the following—14 organs of the body (internal + external) + 14 patron Gods of these organs + 3 'Karmas' or deeds + 4 'Guṇas' or temperaments or inherent qualities of a creature + worldly powers + spiritual powers + 3 states of consciousness = total 40. The three 'Karmas' are classified as (a) excessive, extravagant and enormous, (b) basic and essential, and (c) done out of ignorance and foolishness. The four 'Guṇas' are 'Vikṣepa' meaning agitations and restlessness etc. 'Muditā' meaning cheerfulness and enjoyment, 'Karuṇā' meaning mercy and compassion, and 'Āvaraṇa' meaning neutrality, ability to show no emotions and remaining indifferent and aloof. The word also means a veil, cloak, mask and sheath. Hence, here it means 'the ability to protect oneself from all the affects of external stimuli originating in the world which can perturb and confound the mind of the seeker/aspirant causing exasperation and perplexities, and instead, remain calm, peaceful and tranquil. The 3 states of consciousness are the waking state, the dreaming state and the deep sleep state.

(iv) The three 'Samidhās', meaning fuel for the fire sacrifice, represent the actions, knowledge and wishes of the seeker/aspirant. It also means spiritual knowledge, worldly knowledge and a combination of both. This knowledge is used by a seeker/aspirant to fulfill his worldly obligations as well as pursue his spiritual path. The word 'Samidhā', technically speaking, refers to the fire-wood used for a fire sacrifice. It also refers to a token gift that an aspirant/seeker takes to his teacher when he approaches the latter with some query.]

**ऊर्ध्वज्वलज्ज्वलनं ज्योतिरग्रे तमो वै तिरश्चीनमजरं तद्रजोऽभूत्। आनन्दनं मोदनं ज्योतिरिन्दोरेता उ वै मण्डला मण्डयन्ति।।4।।**

*ūrdhvajvalajjvalanaṃ jyotiragre tamo vai tiraścīnamajaraṃ tadrajo'bhūt / ānandanaṃ modanaṃ jyotirindoretā u vai maṇḍalā maṇḍayanti //*

The 'light' that illuminates upwards is considered the best and produces 'Satoguṇa' (or predominance of 'Sat' quality). The light that illuminates side ways produces 'Rajoguṇa' (or predominance of 'Raja' quality). The light that illuminates below or in the downward direction, produces 'Tamoguṇa' (or predominance of 'Tama' quality). The 'light' gives bliss and happiness. It is like the cool light of the Moon (4).

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[Note :—(i) There are three qualities inherent in a man—(a) 'Sat' (सत्) which is the best quality characterised by auspiciousness, righteousness, nobility of thought and action, spirituality, truthful knowledge etc. (b) 'Raja' (रज) which is the medium quality marked by worldly passion and desires. (c) 'Tama' (तम) which is considered most lowly marked by vices, sins, misdemeanours and pervertness of all kind. (ii) The word 'light' refers to the cosmic energy which symbolises super consciousness and the truthful knowledge about the absolute Reality. The intensity of this light which illuminates the mind-intellect and the heart of a man vary from person to person depending upon his past deeds and their integrated effects. This produces different proportions, ratios, intensities and magnitudes of the above three 'Guṇas' in a particular person, i.e. someone may have Sat quality more than the rest, while another person may have Raja or Tama quality in predominance. This will determine their individual characteristics and mental inclinations as well as their behavioural patterns.

There is a lot of symbolism in these verses. Mystical truths are crypted in languages which veil these in metaphors. This Upaniṣad glorifies the creative energy of Brahma. Brahma used his wish to create the world, but that world would not have propagated itself further had it followed the tenets of renunciation, detachment, dispassion et al which are intended to move a creature away from the objects and attractions of the world and divert it to Brahma. So, he created 'Māyā', signifying delusion and ignorance, which so clouded the intellect of the individual that noble virtues (Sat Guṇa) were pushed aside to the background and worldly attractions and passions (Raja Guṇa) came to the fore. This helped to move the creation ahead in one direction, and soon Brahma realised that he must create a counter-force which will turn the one-way expansion of the cosmos into a balanced distribution of its population so as to maintain equilibrium, so he created sins, evils, bad deeds and vices (Tamo Guṇa or negative traits). This caused strife, hatred, ill-will, animosity and death. To keep the wheel of life/creation turning perpetually once it was set in motion by Brahma, these three 'Guṇas were sufficient, because once the wheel was set rolling, the creatures continued to take birth and die depending upon their deeds and their cumulative effects. Eventually, when Brahma would decide that he has had enough, 'Tama Guṇa' will increase so much and 'Sat Guṇa' decimated to such an extent that the wheel will become lop-sided, heavy on one side with the load of one type of 'Guṇa' and light on the other side so that it will start wobbling and staggering, it will falter and lose its steam, slow down and finally stop.

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(ii) Since Upaniṣads deal mainly with spiritual upliftment of the creature and his soul, this verse tells us that 'Sat Guṇa' will lift the creature upwards spiritually. It will attain peace and bliss symbolised by the 'moon light'. The light of 'Sato Guna' focuses its beam towards the heaven, symbolising upliftment.

The 'Rajo Guṇa' illuminates side ways—indicating worldly expansion and development. The light of 'Tamo Guṇa' focuses its beam downwards, symbolising degradation and degeneration; it literally means 'sinking into the nether world of vices, evils, sins etc.' Please also see note to verse no. 5 below in this context.]

**यास्तिस्रो रेखाः सदनानि भूस्त्रीस्त्रिविष्टपास्त्रिगुणास्त्रिप्रकाराः। एतत्त्रयं पूरकं पूरकाणां मन्त्री प्रथते मदनो मदन्या।। 5।।**

*yāstisro rekhāḥ sadanāni bhūstrīstriviṣṭapāstriguṇāstriprakārāḥ / etattrayaṃ pūrakaṃ pūrakāṇāṃ mantrī prathate madano madanyā //*

The 'Tāntrika Yantra' (the instrument used for the worship of the Goddess) is being described now. The three lines (of the triangles), the four houses (chambers), the three bases or pedestals, the three hindrances, the three 'Guṇas' (qualities) and the various combinations of these three qualities—all these triads are a means for spiritual accomplishment and fulfillments. Let 'Madana' (the patron God of wishes; this God is supposed to live in a heart of a man) be endowed and blessed with the powers to fulfill desires of his devotees (5).

[Note :—(i) The three lines represent actions, knowledge, power of making any wish and pursing it. (ii) The four houses are the following—waking state, dream state, deep sleep state and 'Turīya state' of consciousness. It also means eyes, throat, heart and the various 'Cakras' or subtle energy centers in the body. (iii) The three basis or foundations or pedestals are—'Bhūḥ' (भूः), 'Bhuvaḥ' (भुवः) and 'Svaḥ' (स्वः) meaning the earth, the sky and the heavens respectively. (iv) The three hurdles or drags in spiritual pursuits of a man are the three qualities of 'Sat', 'Raja' and 'Tama' present in him. See note to verse no. 4.

'Madana' is another name for 'Kāma'. He is the patron God for worldly passion, lust, desire, greed, avarice and yearning. By asking the supreme Goddess of creation to empower 'Madana'—who symbolically has his residence in the heart of man—to bless him with the qualities mentioned in this verse no. 5, the seeker asks her to bless him (the seeker) with these qualities so that he can carry forward the process of creation as ordained by Brahma. For example, he needs to take action and possess

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knowledge for progress and development; he needs to have a wish, a drive, a desire, an inclination and mental temperament to do so. This wish should so much overpower or overwhelm or engulf him from all sides in all his 4 states of existence that it will help to drive him relentlessly in hot pursuit of his objects of desires, thereby furthering the work of mother Goddess, which is to enhance and carry forward the process of creation.

The eye helps him to see, a function which creates and enhances and expands his various desires to acquire more and better things of the world. His throat makes him speak, which is a basic function and manifestation of life and helps him to express his desires. The quantity of any of the three 'Guṇas' present in a man can be judged by his words. The heart, as is apparent, is the seat of these 'Guṇas' making a man bad or mediocre or good and noble.

The role of 'Cakras' in the body is important because these are the seats where the stupendous energy called 'Śakti' is localised or harboured. If this energy remains trapped and un-harnessed, it would be like shutting off of the atom, but to unfold these 'Cakras' would be equivalent to unfolding the powers of the atom.

Further, there are three physical worlds—'Bhū', 'Bhūvaḥ' and 'Svaḥ'. These correspond to the three qualities of 'Tama', 'Raja' and 'Sat' respectively. See note to verse no. 4 above. These three 'Guṇas' or qualities are called 'hurdles/obstacles' as they prevent the creature's emancipation and salvation. This is the great paradox—by requesting the Goddess to empower 'Madana' with these qualities, it is meant that the world could be perpetually propagated because it can be done so only if these three qualities reside in the heart of a man, but at the same time by describing them as hurdles/obstacles, the Upaniṣadic sage warns his disciple that these are the stumbling blocks in his spiritual enhancement and acquiring attainment of emancipation and salvation from this world. So he better shun them.]

**मदन्तिका मानिनी मङ्गला च सुभगा च सा सुन्दरी सिद्धिमत्ता। लज्जा मतिस्तुष्टिरिष्टा च पुष्टा लक्ष्मीरुमा ललिता लालपन्ती।। 6।।**

*madantikā māninī maṅgalā ca subhagā ca sā sundarī siddhimattā/ lajjā matistuṣṭiriṣṭā ca puṣṭā lakṣmīrumā lalitā lālapantī //*

The 15 patron Goddess are the following—'Madantikā', 'Māninī', 'Maṅgalā', 'Subhagā', 'Sundarī', 'Siddhi', 'Lajjā', 'Mati', 'Tuṣṭi', 'Iṣṭā', 'Puṣṭā', 'Lakṣmī', 'Umā', 'Lalitā', and 'Lālapantī' (6).

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**इमां विज्ञाय सुधया मदन्ती परिसृता तर्पयन्तः स्वपीठम्। नाकस्य पृष्ठे महतो वसन्ति परं धाम त्रैपुरं चाविशन्ति।। 7।।**

*imāṃ vijñāya sudhayā madantī parisṛtā tarpayantaḥ svapīṭham / nākasya pṛṣṭhe mahato vasanti paraṃ dhāma traipuraṃ cāviśanti //*

The seekers/aspirants feel extremely happy and blissful after having acquainted themselves with these Goddesses and their virtues which are like elixir called 'Amṛta'. They should pour pure milk on the worship altar (where the divine Goddesses have been invoked for worship through the devise called an 'Yantra'. This device is also called 'Śrī Yantra'. By the good effect of these worship rituals, they go to the great heavens and find residence in 'Tripura' (abode of the Goddess Tripura), and as a result, they feel extremely thankful and grateful, obliged and fulfilled (7).

[Note :—The Goddess Tripurā is the divine consort of Lord Śiva who is also known as 'Tripurāri'. Hence, she is Goddess Pārvatī, the great Goddess who is the mother of all creation, and all other Goddesses, by whatever name, are none else but the various manifestations of Pārvatī.]

**कामो योनिः कामकला वज्रपाणिर्गुहा हसा मातरिश्वाभ्रमिन्द्रः। पुनर्गुहा सकला मायया च पुरूच्येषा विश्वमातादिविद्या।। 8।।**

*kāmo yoniḥ kāmakalā vrajapāṇirguhā hasā mātariśvābhramindraḥ / punarguhā sakalā māyayā ca purūcyeṣā viśvamātādividyā //*

The primary, primordial knowledge of creation takes the following basic forms—'Kāma' (passions, lust, desire), 'Yoni' (womb), 'Kāmakalā' (the science, art and skill of creation), 'Vajrapāṇi' (i.e. the strong phallus), 'Guha' (the word means a cave), 'Hasā', 'Mātriśvā', 'Abhra' (literally meaning the element sulphur; here meaning the heat of passion), 'Indra' (the Lord of Gods), 'Guha' once again, 'Sakalā' (meaning 'all inclusiveness') and 'Māyā' (delusions and ignorance about the reality) etc. (8).

[Note :—This primordial knowledge is represented in the 'Yantra' by the various root words specific for each of them such as 'Ka' (क) for 'Kāma', 'Ai' (ऐ) for 'Yoni', 'Ī' (ई) for 'Kāmakalā', 'La' (ल) for 'Vajrapāṇi', 'Hrīṃ' (ह्रीं) for 'Guha', 'Ha' (ह) and 'Sa' (स) for 'Hasa', 'Kā' (का) for 'Mātriśva', 'Ha' (ह) for 'Abhra', 'La' (ल) for 'Indra', 'Sa' (स), 'Ka' (क) and 'La' (ल) for 'Sakala' and 'Hrīṃ' (ह्रीं) for 'Māyā'.]

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**षष्ठं सप्तममथ वह्निसारथिमस्या मूलत्रिकमादेशयन्तः। कथ्यं कविं कल्पकं काममीशं तुष्टुवांसो अमृतत्वं भजन्ते।। 9।।**

*ṣaṣṭhaṃ saptamamatha vahnisārathimasyā mūlatrikamādeśayantaḥ/kathyaṃ kaviṃ kalpakaṃ kāmamīśaṃ tuṣṭuvāṃso amṛtatvaṃ bhajante//*

The seeker/aspirant should worship and do 'Japa' (repetition of the holy Mantra) using the triad of root/seed letters of the primary, primordial knowledge—these letters are 'Ha' (ह) for Śiva, 'Sa' (स) for 'Śakti' and 'Ka' (क) for 'Kāmeśvara' (the Lord of wish fulfillment; Lord Śiva). The seeker should use these seed letters to do 'Japa' while concentrating his thoughts on 'Kāmeśvara' (the Lord of Kāmadeva or passions; Lord Śiva) who is deemed to be a 'poet' (i.e. one who is an expert with words, an erudite philosopher, a mystical and scholarly person) and is well-versed about the knowledge of the past, the present and the future. This God is supposed to have the countenance of the colour of a catechu plant. [These epithets apply to Lord Śiva who is the divine husband of mother Parvati, the supreme Goddess of creation.] By doing so, the seeker/aspirant is able to acquire the essence of the elixir of eternity and supreme bliss, and consequentially, he becomes blissful, contented and happy (9).

**पुरं हन्त्रीमुखं विश्वमातू रवे रेखा स्वरमध्यं तदेषा। बृहत्तिथिर्दश पञ्च च नित्या सषोडशीकं पुरमध्यं बिभर्ति।। 10।।**

*puraṃ hantrīmukhaṃ viśvamātū rave rekhā svaramadhyaṃ tadeṣā/ bṛhattithirdaśa pañca ca nityā saṣoḍaśīkaṃ puramadhyaṃ bibharti //*

[Here the transcendental form of the divine Goddess is described in very brief]. The same Goddess, as the mother of the world, pervades in the various 'Puras' (abodes) up till the periphery or the perimeter or the outer boundary of the solar system and acquires the form of 'Hantrīmukha' (the letters 'Ha' (ह), 'Sa' (स), 'Ka' (क) of verse no. 9) and the middle vowels of the Sanskrit alphabet.

She encircles (i.e. envelops and encompasses) all the three periods of time as well as the fifteen dates (of any one phase of the moon). She is eternal and complete like the 16$^{th}$ day of the lunar cycle. She is present in the centre of the world. Her glories shine everywhere (10).

[Note :—(i) By saying that the Goddess pervades in all the 'Puras' or abodes, it is meant that she is immanent, all-pervading and omnipresent in all the worlds created by the Lord of creation.

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(ii) The 'Hantrīmukha' are the divine letters as described in verse no. 9 above. By saying that the Goddess dwells in the seed words or letters 'Ha', 'Sa' and 'Ka' it is meant that she is the provider of the eternal elixir of eternity and bliss.

(iii) By saying that she lives as far as the perimeter of the solar system, it is meant that she has a vast, all inclusive and macrocosmic form.

(iv) By saying that she pervades the middle vowels, it is implied that the Goddess is present as a root, core or a central theme in all creation because the vowel sounds represent the entire gamut of 'basic sound' which is deemed to be first element created in nature, and from which the rest of the creation manifested itself.

(v) By saying that she encircles or girdles all the three periods of time, it is meant that there is no event that is not known to the Goddess and in which she has no role to play or which escapes her attention and knowledge. She was present in the past, is present now and would be present in the future.

(vi) Reference to the fifteen days or dates of the moon means the first half the thirty day lunar month. This is the waxing phase of the moon, from the dark moon night as the 1st day to the 14th night which comes to mean the 15th day. The 16th day referred in the text is the 'full moon night'. The next waning phase of the moon ends in the 'dark moon'. The implied meanings are—(a) she is glorious and radiant, blissful and peace giving as the 'full moon', (b) is invisible as the 'dark moon', and (c) is present in all the thirty days of the month and may be manifested as the 'full moon' and un-manifested as the 'dark moon'. (d) The changing shape of the moon is symbolic of the fact that the Goddess appears in different forms to her devotees who worship her in those forms, but essentially she is as unchangeable and eternal as the moon. The apparent changes in the shape of the moon, as is well known, are due to its viewing angles vis-à-vis the viewer on the earth. But the moon itself remains unchanging.]

**यद्वा मण्डलाद्वा स्तनबिम्बमेकं मुखं चाधस्त्रीणि गुहासदनानि। कामीकलां कामरूपां चिकित्वा नरो जायते कामरूपश्च कामः॥ 11॥**

*yadvā maṇḍalādvā stanabiṃbamekaṃ mukhaṃ cādhastrīṇi guhāsadanāni / kāmīkalāṃ kāmarūpāṃ cikitvā naro jāyate kāmarūpaśca kāmaḥ //*

The divine Goddess is decorated and adorned by the splendour of the Sun, the radiance of the Moon and the glitter of the Stars; she is most charming and enthralling. Her face is bent downwards and the shadow of her breasts is also cast downwards (to give benevolent shelter to her

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devotees). By concentrating on the creative, protective and nourṣing nature of her cave-like divine and holy womb which is the abode of the supreme Lord (because he is the creator and sustainer), the erudite ascetic becomes one like him (creator, Brahmā ). But at the same time he realises that the womb is the breeding ground or the very cause of the endless cycle of birth and death, because it is implicitly associated with sex and passions, tying the creature to this mundane world and its miseries. So a wise and erudite seeker/aspirant ascetic should not worship the negative connotations associated with 'Kāma' as a form of the Goddess (11).

[Note :—The sage warns the disciple (seeker/aspirant/ascetic) who wishes to worship the Goddess as a manifestation of Brahma that he should be vary careful not to fall prey to lust, passions and self gratification of the sense organs or indulge in sexual perversion. These are the pot-holes against which the disciple should be on constant guard. 'Kāma' was an element devised by Brahma to keep the wheel of creation running smoothly, but a person desirous of 'Mokṣa' (i.e. liberation and deliverance, emancipation and salvation) should abhor it because indulgences in sensual pleasures (Kāma) would be demeaning and degrading for him, it would denigrate and corrupt his thoughts, it would act as a hurdle in his spiritual elevation and, in the final analysis, pull him down from the high pedestal of spiritual attainment that he has already achieved. See verse no. 13 below.]

**परिस्रुतं झषमाजं फलं च भक्तानि योनीः सुपरिष्कृताश्च। निवेदयन्देवतायै महत्यै स्वात्मीकृते सुकृते सिद्धिमेति।। 12।।**

*parisrutaṃ jhaṣamājaṃ phalaṃ ca bhaktāni yonīḥ supariṣkṛtāśca/ nivedayandevatāyai mahatyai svātmīkṛte sukṛte siddhimeti//*

The devotee ascetic should first cleanse and purify the 'Yoni' and prepare it for worship. After that, he should offer properly prepared food to the great Goddess and then accept it as food duly sanctified by her, i.e. as 'Prasāda'. By doing good deeds, he obtains success in his spiritual endeavours (12).

**सृण्येव सितया विश्वचर्षणिः पाशेनैव प्रतिबध्नात्यभीकाम्। इषुभिः पञ्चभिर्धनुषा च विध्यत्यादिशक्तिररुणा विश्वजन्या।। 13।।**

*sṛṇyeva sitayā viśvacarṣaṇiḥ pāśenaiva pratibadhnātyabhīkām/ iṣubhiḥ pañcabhirdhanuṣā ca vidhyatyādiśaktiraruṇā viśvajanyā//*

Those persons who are indulgent in this world, the Goddesses



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Sarasvatī, Lakṣmī and Ādiśakti Pārvatī assume the form of delusions and shackle them firmly to the whirlpool of this world of transmigration. They are tormented by the legendary so-called five bows and peppered with the so-called five arrows representing the five organs of perception which impel them towards the sensory enjoyments of the world and self gratification, leading to constant miseries, anguish and agitations. Such persons never find deliverance (13).

[Note :—The five bows are the five organs of perception—nose, eyes, ears, tongue and skin. The five arrows are the five perceptions—smell, site, sound, taste and feelings pertaining to the external world respectively.]

**भगः शक्तिर्भगवान्काम ईश उभा दातारावि॒ह सौभगानाम्। समप्रधानौ समसत्त्वौ समोजौ तयोः शक्तिरजरा विश्वयोनिः।। 14।।**

*bhagaḥ śaktirbhagavānkāma īśa ubhā dātārāviha saubhagānām / samapradhānau samasatvau samojau tayoḥ śaktirajarā viśvayoniḥ //*

The power of creation which the Lord Brahma possesses is symbolised by the 'womb' of the divine mother Nature. This magnificent, fascinating and super conscious cosmic power, which is endowed with majesty, stupendous glory, honour and potential, is established in the form of Lord 'Kāmeśvara' who symbolises 'Kāma' and 'Īśa' at the same time. The word 'Kāma' refers to lust, passion and desires for the world and its enjoyments while the word 'Īśa' refers to the Lord of these qualities. [That is, Lord Śiva is the Lord of passions as well as the Lord of the creation which has come into being due to mother Goddess Pārvatī, the supreme Goddess of creation known, inter alia, by the name of 'Tripura Sundarī' on whose name this Upaniṣad is based.] Both of them—'Kāma' and 'Īśa'—are equally important, authoratative and powerful, are truthful and synonymous with each other, have equal strength, potent, vitality, vigour, splendour and radiance. The same super conscious and imperishable power of Brahma and his manifested form, Lord Śiva, is present in the form of 'the divine womb of the mother of the universe'. [This phrase indicates the macrocosmic divine and holy form of the Goddess as Mother Nature] (14).

**परिस्रुता ह॒विषा भावितेन प्रसंकोचे गलिते वैमनस्कः। शर्वः सर्वस्य जगतो विधाता धर्ता हर्ता विश्वरूपत्वमेति।। 15।।**

*parisrutā haviṣā bhāvitena prasaṅkoce galite vaimanaskaḥ / śarvaḥ sarvasya jagato vidhātā dhartā hartā viśvarūpatvameti //*

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The Goddess becomes extremely pleased by the worship offered to her by a selfless devotee. She removes all his veils of ignorance and eliminates all his agitations (i.e. she removes all the spiritual hurdles/ obstacles faced by him). As a consequence, the devotee becomes one with the creator, sustainer and annihilator of the world , i.e. he stops being an ordinary human being and attains the divine stature which is uniquely equivalent to Brahmā, Viṣṇu and Śiva collectively (i.e. the creator, the sustainer and the annihilator). Since these three Trinity Gods represent the supreme, transcendental Brahma himself, the devotee becomes one like the universal, cosmic Brahma himself (15).

**इयं महोपनिषत्त्रैपुर्या यामक्षयं परमो गीर्भिरीट्टे। एषर्ग्यजुः परमेतच्च सामायमथर्वेयमन्या च विद्या।। 16।।**

*iyaṃ mahopaniṣattraipuryā yāmakṣayaṃ paramo gīrbhirīṭṭe/ eṣargyajuḥ parametacca sāmāyamatharveyamanyā ca vidyā//*

The Goddess is worshipped and honoured by all the Vedas—'Ṛg', 'Yajur', 'Sāma' and 'Atharva'—as well as by all other branches of knowledge in the way of hymns sung in her honour. Verily, this is the Upaniṣad about the same great Goddess called 'Tripurā' (16).

**ॐ ह्रीं ॐ ह्रीमित्युपनिषत्।। 17।।**

*om hrīṃ om hrīmityupaniṣat//*

'OM' (ॐ) and 'Hrīṃ' (ह्रीं)—these two words or sounds or letters or syllables stand for 'Brahma' and 'Śakti' respectively. This is the super consciousness and its vital counterpart, the creative energy of the cosmos, which has been described in this Upaniṣad (17).

[Note :—Though dealing with the ritualistic worship practices of the Goddess or 'Śakti' according to occult science, this and such other Upaniṣads aim to establish one important factor—that the different patron Gods or Goddesses are but another manifestation of the ultimate reality which is Brahma, and which is one and non-dual. The God represents the male aspect of Brahma while the Goddess represents its female aspect. Mother Goddess is regarded as the all-pervading consciousness, a perennial fount of creativity and divinity, a living presence embodying love, compassion and beauty, besides being an image of the ultimate reality and a manifestation of the stupendous potential of the cosmic energy that Brahma possesses—which is nourṣing and destructive, compassionate and ruthlessly merciless at the same time. Without the mother, this creation as we know of it and which is a visible testimony of

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the existence of the non visible Brahma, wouldn't have come into existence at all. Mother Goddess has made Brahma literally a verifiable, tangible, visible and accessible entity. Without her, the father of creation, Brahmā, would have had no one who would have called him his father—i.e. since there would have been no creature in the absence of the mother's womb, there would be no offspring to call Brahmā as his father. The glory of Brahma came to the fore and is highlighted and manifested by the divine Goddess in the form of Mother Nature.

The last verse no. 17 of this Upaniṣad clearly tells us that OM which is the symbol of the cosmic sound or 'Praṇava' which itself is the subtlest and the first manifestation of Brahma and from which the rest of the creation came into being, and 'Hrīṃ' which is the symbol for the cosmic energy responsible for creation and which is known by the name of 'Śakti', are the two sides of the same coin, as it were. One complements and supplements the other.]

## शान्तिपाठ
## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

### Nuggets of Wisdom

To friend and foe your lotus-eyes are even; ever your animating touch brings fruit to fortunate and unfortunate alike; the shade of death and immortality—both these, O Mother, are your grace supreme ! Mother Supreme ! May your gracious face never be turned away from me, your child.

—*Svāmī Vivekānanda*

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# सौभाग्यलक्ष्म्युपनिषद्

# Saubhāgyalakṣmyupaniṣad

This Upaniṣad has three Cantos. The 1st Canto describes the various Mantras, Cakras, ways of worship and doing mediation on the geometrical device called a 'Tāntrika Yantra' as an instrument for the worship of Goddess Lakṣmī, the Goddess of wealth, prosperity and well-being. Like the Mudgalopaniṣad which highlights the importance of 'Puruṣa Sūkta', this Upaniṣad brings to the fore the importance, significance and glory of the 'Śrī Sūkta' dedicated to the divine Mother Goddess. Appendix no. 2 details the 'Śrī Sūkta'.

The 2nd Canto deals with the various Yoga practices which culminate in 'Samādhi'. The 3rd Canto describes the various 'Cakras' (subtle energy centers in the body) and their significance. Hence we see that the name 'Saubhāgyalakṣmī Upaniṣad' is a misnomer because barring the first Canto, the other two Cantos deal primarily with Yoga and have nothing to do with the worship of Lakṣmī. Appendix no. 7 describes in detail the concept of these 'Cakras' and no. 6 tells us about the 'Yantra' and 'Tantra'.

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# 9

# सौभाग्यलक्ष्म्युपनिषद्

# Saubhāgyalakṣmyupaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

## Canto 1

अथ भगवन्तं देवा ऊचुर्हे भगवन्नः कथय सौभाग्यलक्ष्मीविद्याम्।। 1।।

*atha bhagavantaṃ devā ūcurhe bhagavannaḥ kathaya saubhāgyalakṣmī-vidyām /*

Once upon a time, all the Gods went to Lord Nārāyaṇa (Viṣṇu) and prayed, 'Oh Lord! Please be kind to preach us about the sublime knowledge of 'Saubhāgyalakṣmī Vidyā' (or the auspicious knowledge pertaining to goddess Lakṣmī) (1).

तथेत्यवोचद्भगवानादिनारायणः सर्वे देवा यूयं सावधानमनसो भूत्वा शृणुत तुरीयरूपां तुरीयातीतां

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सर्वोत्कटां सर्वमन्त्रासनगतां पीठोपपीठदेवतापरिवृतां चतुर्भुजां श्रियं हिरण्यवर्णामिति पञ्चदशर्ग्भिर्ध्यायेत्।। 2।।

*tathetyavocadbhagavānādinārāyaṇaḥ. sarve devā yūyaṃ sāvadhānamanaso bhūtvā śṛṇuta turīyarūpāṃ turīyātītāṃ sarvotkaṭāṃ sarvamantrāsanagatāṃ pīṭhopapīṭhadevatāparivṛtāṃ caturbhujāṃ śriyaṃ hiraṇyavarṇāmiti pañcadaśargbhirdhyāyet /*

She (Goddess Lakṣmī) is beyond the three states of existence such as the gross, the subtle and the causal states of existence. She is an embodiment of the 4th state of utter bliss called 'Turīya state', and at the same time she is beyond that state as well. She is difficult to attain and is seated above all the Mantras which together form her seat (i.e. she has supremacy over all the Mantras symbolising the various Gods; she rules over all the Mantras and their patron Gods; all the Mantras are under her control and command). She is surrounded (i.e. served) by the various Gods and demi-Gods of various abodes or 'Pīṭhas' (seats) and she has four arms. The fifteen verses of the 'Śrī Sūkta' should be used to worship her, mediate upon her and adore her. [This 'Śrī Sūkta' is included as appendix no. 2 of this book] (2).

अथ पञ्चदश ऋगात्मकस्य श्रीसूक्तस्यानन्दकर्दमचिक्लीतेन्दिरासुता ऋषयः। श्रीरिष्याद्या ऋचः चतुर्दशानामृचामानन्दाद्यृषयः। हिरण्यवर्णाद्याद्यत्रयस्यानुष्टुप् छन्दः। कांसोस्मीत्यस्य बृहती छन्दः। तदन्ययोर्द्वयोस्त्रिष्टुप्। पुनरष्टकस्यानुष्टुप्। शेषस्य प्रस्तारपङ्क्तिः। श्रयग्निर्देवता। हिरण्यवर्णामिति बीजम्। कांसोऽस्मीति शक्तिः। हिरण्मया चन्द्रा रजतस्त्रजा हिरण्या हिरण्यवर्णेति प्रणवादि-नमोन्तैश्चतुर्थ्यन्तैरङ्गन्यासः। अथ वक्त्रत्रयैरङ्गन्यासः। मस्तकलोचनश्रुतिघ्राणवदनकण्ठबाहु-द्वयहृदयनाभिगुह्यपायूरुजानुजङ्घेषु श्रीसूक्तैरेवक्रमशो न्यसेत्।। 3।।

*atha pañcadaśa ṛgātmakasya śrīsūktasyānandakardamacikllītendirāsutā ṛṣayaḥ/ śrīriṣyādyā ṛcaḥ caturdaśānamṛcāmānandādyṛṣayaḥ/ hiraṇya-varṇādyādyatrayasyānuṣṭup chandaḥ/ kāṃsosmītyasya bṛhatī chandaḥ/ tadanyayordvayostriṣṭup /punaraṣṭakasyānuṣṭup /śeṣasya prastārapaṅktiḥ/ śryagnirdevatā/ hiraṇyavarṇāmiti bījam/ kāṃso'smīti śaktiḥ/ hiraṇmayā candrā rajatasrajā hiraṇyā hiraṇyavarṇeti praṇavādinontaiścaturthyantai-raṅganyāsaḥ/ atha vaktratrayairaṅganyāsaḥ/ mastakalocanaśrutighrāṇa-vadanakaṇṭhabāhudvayahṛdayanābhiguhyapāyūrujānujaṅgheṣu śrīsūktaireva kramaśo nyaset /*

Indirā, Ānanda, Ciklīta and Kardama are the four exponent seers who are considered expert and proficient in the tenets of the 'Śrī Sūkta'. [These 4 sages are specialised in this field.]

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Indirā is the female sage who is expert in the 1st verse of the 'Śrī Sūkta' while the remaining three male sages are experts in the other fourteen verses of the 'Śrī Sūkta'. This Indirā is also called 'Śrī' or 'Lakṣmī', and the other three sages (Ānanda, Ciklīta and Kardama) are symbolically deemed to be her sons.

The 1st three verses of the 'Śrī Sūkta' are called 'Anuṣṭup-chanda' , the 4th verse is 'Bṛhati-chanda', the 5th and the 6th verses are 'Triṣṭup-chanda', the 7th verse till the 14th are once again called 'Anuṣṭup-chanda' and the remaining ones (15th and 16th) are called 'Prastara-paṅkti-chanda'

'Fire' and 'Śrī' are the patron Gods of these Mantras. 'Hiraṇyavarṇām' is the seed/root word and 'Kāṃsosmi' is the vital energy called 'Śakti' of all the Mantras of the 'Śrī Sūkta'.

Next, the process of 'Aṅganyāsa' should be done. The various names of the Goddess—such as (i) 'Hiraṇyamayī' (हिरण्यमयी), (ii) 'Candra' (चन्द्र), (iii) 'Rajata-strajā' (रजतस्त्रजा), (iv) 'Hiraṇyastrajā' (हिरण्यस्त्रजा), (v) 'Hiraṇyā' (हिरण्या) and (vi) 'Hiraṇyavarṇā' (हिरण्यवर्णा)—should be pronounced with the divine word 'OM' as a prefix and 'Namaḥ' (नमः) as a suffix for each of these names of the Goddess. For example '***om hiraṇyammaye namaḥ***' etc. The various parts of the body—such as the head, eyes, ears, nose, mouth, throat, arms, heart, navel, genitals, anus, thighs, calves etc.—should be touched while pronouncing the above Mantras. This process is called 'Aṅganyāsa' which means to purify the various parts of the body and sanctify them by invoking specific patron Gods pertaining to those parts. In this Upaniṣad dealing with Goddess Lakṣmī, this purification is symbolically done by her name (3).

[Note :—Description of the various types of 'Chandas' mentioned in this verse is given in detail in appendix no. 3, note to its verse no. 1 of this book.]

**अरुणकमलसंस्था तद्रजःपुञ्जवर्णा करकमलधृतेष्टाऽभीतियुग्माम्बुजा च। मणिकटक-विचित्रालंकृताकल्पजालैः सकलभुवनमाता संततं श्रीः श्रियै नः।।4।।**

*aruṇakamalasaṃsthā tadrajaḥpuñjavarṇā karakamaladhṛteṣṭā'bhītiyug-māmbujā ca/ maṇikaṭakavicitrālaṅkṛtākalpajālaiḥ sakalabhuvanamātā santataṃ śrīḥ śriyai naḥ //*

The aspirant should then visualise the divine Goddess Lakṣmī as follows—'She is seated on a brilliant light red coloured lotus flower, and



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is light yellow in complexion like the nectar of the lotus plant. Two of her hands are raised in the posture of bestowing fearlessness and boons to her devotees, while the other two hands hold a lotus each. She wears bracelets studded with gems; she looks magnificent and glorious in all her finery, is adorned with all conceivable ornaments, and is the Mother of all the worlds'. Bless us constantly with prosperity and good fortunes (4).

**तत्पीठकर्णिकायां ससाध्यं श्रीबीजम्। वस्वादित्यकलापद्मेषु श्रीसूक्तगतार्धार्धर्चा तद्बहिर्यः शुचिरिति मातृकया च श्रियं यन्त्राङ्गदशकं च विलिख्य श्रियमावाहयेत्।। 5।।**

*tatpīṭhakarṇikāyāṃ sasādhyaṃ śrībījam / vasvādityakalāpadmeṣu śrīsūkta-gatārdhārdharcā tadbahiryaḥ śuciriti mātṛkayā ca śriyaṃ yantrāṅgadaśakaṃ ca vilikhya śriyamāvāhayet //*

Now, the construction of the Śrī Yantra—the charm instrument used for the worship of Goddess Lakṣmī—is described in this verse :—

In the core (centre) of the Yantra, the root/seed word 'Śrīṃ' (श्रीं बीजम्) and the work to be done or accomplished by the aspirant/seeker should be written. Then three layers of lotus petals should be drawn around the central core in circles, one after another—the 1st ring has 8-petals, the 2nd ring has 12-petals and the 3rd ring has 16-petals. Each ring or layer is enclosed by a circular ring; hence there are three concentric circles, each separating one layer of the lotus ring from the other.

The next step is—write half line of each verse/hymn of the 'Śrī Sūkta' above each of the lotus petals but inside their enclosing circle. [That is, half line of each hymn of the 'Śrī Sūkta' should be written in sequence, first above each of the 8-petals of the 1st layer, then each of the 12-petals of the 2nd layer, and finally above each of the 16-petals of the 3rd layer.] The result would be the entire 'Śrī Sūkta' (see appendix no. 2) will be included.

Outside the circle surrounding the lotus with 16-petals, the words of the 16th hymns of 'Śrī Sūkta' (called 'Falaśruti'—or the benefits of chanting the main hymn) should be written. The letters of the Sanskrit alphabet, from 'A' (अ) to 'Kṣa' (क्ष), should be written in the various layers of the lotus petals mentioned above. The resultant 'Śrī Cakra' will have ten segments/sections, and it should be used to invoke the Goddess called 'Śrī' or 'Lakṣmī' (See verse no. 9 in this context).

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[The ten segments are as follows—the central core having the word OM, then around it is the hexagon, this is followed by a circle, 8-petal lotus, a circle, 12-petal lotus, a circle, 16-petal lotus, a circle, and finally the outer periphery = 10] (5).

**अङ्गैः प्रथमावृतिः। पद्मादिभिर्द्वितीया। लोकेशैस्तृतीया। तदायुधैस्तुरीया वृतिर्भवति। श्रीसूक्तैरावाहनादि। षोडशसहस्रजपः।। 6।।**

*aṅgaiḥ prathamāvṛttiḥ / padmādibhirdvitīyā / sokeśaistṛtīyā / tadāyudhaisturīyā vṛttirbhavati / śrīsūktairāvāhanādi / ṣoḍaśasahasrajapaḥ /*

The first 'Āvaraṇa' or enclosure/covering/sheath/veil/circle of the 'Yantra' is worshipped by using the 'Mantras' of 'Aṅganyāsa' (see verse no. 3). The second 'Āvaraṇa' is worshipped by using the holy lotus flowers etc. The third 'Āvaraṇa' is worshipped by the invocation of Indra and other 'Lokapālas' who are Gods responsible for the custody of the world. The fourth 'Āvaraṇa' is worshipped by invoking their (Lokapāla's) weapons. The ritual of welcoming and invoking the various Gods etc. are done by using the 'Mantras' of the 'Śrī Sūkta'. After that, 'Japa' (repetition of the holy Mantra) should be done 16 thousand times using the 'Mantras' (6).

[Note :—Up to this verse the worship of Mantra has been described in brief.]

**सौभाग्यरमैकाक्षर्या भृगुनिचृद्गायत्री। श्रिय ऋष्यादयः। शमिति बीजशक्तिः। श्रीमित्यादि षडङ्गम्।। 7।।**

*saubhāgyaramaikākṣaryā bhṛgunicṛdgāyatrī / śriya ṛṣyādayaḥ / śamiti bījaśaktiḥ / śrīmityādi ṣaḍaṅgam //*

Now, the actual worship of the divine Goddess Lakṣmī is being described here—the sage who had first visualised, conceptualised, proclaimed and enunciated the 'Mantra' pertaining to Goddess Lakṣmī was 'Bhṛgu'. Gāyatrī is the hymn, the patron deity for worship is 'Śrī' (i.e. Goddess Lakṣmī), the root/seed word or syllable is 'Śaṃ' (शं), and the process of purifying the body, called 'Aṅganyāsa' (see verse no. 3) is done by chanting of the seed word 'Śrāṃ' (श्रां) (7).

**भूयाद्भूयो द्विपद्माभयवरदकरा तप्तकार्तस्वराभा शुभ्राभ्राभेभयुग्मद्वयकरधृतकुम्भाद्धिरासिच्यमाना। रक्तौघाबद्धमौलिर्विमलतरदुकूलार्तवालेपनाढ्या पद्माक्षी पद्मनाभोरसि कृतवसतिः पद्मगा श्रीः श्रियै नः।। 8।।**

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*bhūyādbhūyo dvipadmābhayavaradakarā taptakārtasvarābhā śubhrābhrā-bhebhayugmadvayakaradhṛtakumbhādbhirāsicyamānā / raktaughābaddha-maulirvimalataradukūlārtavālepanāḍhyā padmākṣī padmanābhorasi kṛtavasatiḥ padmagā śrīḥ śriyai naḥ //*

The seeker/aspirant should adore and pray to Goddess Lakṣmī as follows—'The Goddess is holding a lotus in each of her two hands and holds the other two in a posture which gives boons and fearlessness to her devotees. Her complexion is radiant and glowing like hot gold. She is being formally consecrated with water poured on her head from two pitchers held in the trunks of two tuskers (elephants) which are as magnificent as banks of rain-bearing clouds. She wears a crown studded with red-coloured gems and is attired in beautiful clothes. Her eyes are like lotus flowers and her body is smeared by a fragrant paste of sandalwood etc. which is compatible to the prevalent season. She resides in the heart of Lord Viṣṇu who is reclining on the legendary 'Kṣīra Sāgara' (the celestial ocean of milk). Let that Goddess Lakṣmī seat herself on a divine lotus and graciously bless me with the best of majesty, glory, prosperity, wealth, fame and powers (8).

**तत्पीठम्। अष्टपत्रं वृत्तत्रयं द्वादशराशिखण्डं चतुरस्रं रमापीठं भवति। कर्णिकायां ससाध्यं श्रीबीजम्। विभूतिरुन्नतिः कान्तिः सृष्टिः कीर्तिः सन्नतिर्व्युष्टिः सत्कृष्टिर्ऋद्धिरिति प्रणवादिनमोन्तैश्चतुर्थ्यन्तैर्नवशक्तिं यजेत्।। 9।।**

*tatpīṭham / aṣṭapatraṃ vṛttatrayaṃ dvādaśarāśikhaṇḍaṃ caturasraṃ ramāpīṭhaṃ bhavati / karṇikāyāṃ sasādhyaṃ śrībījam / vibhūtirunnatiḥ kāntiḥ sṛṣṭiḥ kīrtiḥ sannatirvyuṣṭiḥ satkṛṣṭirṛddhiriti praṇavādinamon-taiścaturthyantairnavaśaktiṃ yajet /*

The sage now describes how the 'Pūjā Yantra' or worship instrument of the Goddess is actually used to invoke and worship her—the 'Pīṭha' (Yantra) has three concentric circles, 8, 12 and 16-petal lotuses and having an outer periphery shaped like a square. It is the shape of the 'Ramā Pīṭha'. In its core (center) is the root/seed word 'Śrīṃ' (श्रीं) for Lakṣmī. After having completed daily oblations (purifying rituals such as bathing, washing of mouth etc.), worship of the 'Pīṭha' and worship of the patron sage, the various names of the Goddess should be pronounced by using OM (ॐ) as a prefix and *namaḥ* (नमः) as a suffix with each name. The various names of the Goddess symbolise the various milestones of successes or achievements or accomplishments that a worshipper expects to reach or

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accomplish by worshipping the Goddess. These names are— (i) 'Vibhūti' (विभूति), (ii) 'Kānti' (कान्ति), (iii) 'Unnati' (उन्नति), (iv) 'Kīrti' (कीर्ति), (v) 'Sṛṣṭi' (सृष्टि), (vi) 'Sannati' (सन्नति) (vii) 'Viyuṣṭi' (व्युष्टि), (viii) 'Ṛddhi' (ऋद्धि) and (ix) 'Satkṛṣṭi' (सत्कृष्टि). (See also verse no. 5 in this context) (9).

[Note :—The various names of the Goddess mentioned above are metaphors for various qualities and achievements such as for example excellence, dignity, glory, majesty and riches—'Vibhūti' (विभूति); radiance and splendour—Kānti (कान्ति); growth and development—Unnati (उन्नति); fame and renown—Kīrti (कीर्ति); creative powers—Sṛṣṭi (सृष्टि); family and progeny—Sannati (संनति); knowledge, skill and expertise—Viyuṣṭi (व्युष्टि); prosperity, success, accomplishment and achievements—Ṛddhi (ऋद्धि); good name, virtuous deeds and righteousness—Satkṛṣṭi (सत्कृष्टि) etc.]

**अङ्गैः प्रथमा वृतिः। वासुदेवादिभिर्द्वितीया। बालक्यादिभिस्तृतीया। इन्द्रादिभिश्चतुर्थी भवति। द्वादशलक्षजपः।। 10।।**

*aṅgai prathamā vṛtiḥ / vāsudevābhirdvitīyā / bālakyādibhistṛtīyā / indrādibhiścaturthī bhavati / dvādaśalakṣajapaḥ /*

The seeker/aspirant should do 'Aṅganyāsa' (see verse no. 3) and then worship the Goddess, as described above, in the 1st 'Āvaraṇa' (see verse no. 6). The various forms of Viṣṇu such as Vāmadeva (and Saṅkarṣaṇa, Pradyumna and Aniruddha) should be worshipped in the 2nd 'Āvaraṇa'. The Goddess called 'Bālāki' etc. (namely i.e. Bālāki, Vimalā, Kamalā, Vibhīṣikā, Vanamālikā, Mālikā and Vasumālikā) should be worshipped in the 3rd 'Āvaraṇa'. Indra and other Gods as well as their weapons should be worshipped in the 4th 'Āvaraṇa'. 'Maṅtras' should be repeated 12 lakh (1 lakh = 100 thousand) times diligently for success in the endeavour (10).

**श्रीलक्ष्मीर्वरदा विष्णुपत्नी वसुप्रदा हिरण्यरूपा स्वर्णमालिनी रजतस्रजा स्वर्णप्रभा स्वर्णप्राकारा पद्मवासिनी पद्महस्ता पद्मप्रिया मुक्तालंकारा चन्द्रसूर्या बिल्वप्रिया ईश्वरी भुक्तिर्मुक्तिर्विभूतिर्ऋद्धिः समृद्धिः कृष्टिः पुष्टिर्धनदा धनेश्वरी श्रद्धा भोगिनी भोगदा सावित्री धात्री विधात्रीत्यादिप्रणवादिनमोन्ताश्चतुर्थ्यन्ता मन्त्राः। एकाक्षरवदङ्गादिपीठम्। लक्षजपः। दशांशं तर्पणम्। दशांशं हवनम्। द्विजतृप्तिः।। 11।।**

*śrīlakṣmīrvaradā viṣṇupatnī vasupradā hiraṇyarūpā svarṇamālinī rajatasrajā svarṇaprabhā svarṇaprākārā padmavāsinī padmahastā padmapriyā muktālaṅkārā candrasūryā bilvapriyā īśvarī bhuktirmuktirvibhūtirṛddhiḥ*

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*samṛddhiḥ kṛṣṭiḥ puṣṭirdhanadā dhaneśvarī śraddhā bhoginī bhogadā sāvitrī dhātrī vidhātrītyādipraṇavādinamontāścaturthyantā mantrāḥ / ekākṣaravadaṅgādipīṭham / lakṣajapaḥ /daśāṃśaṃ tarpaṇam / daśāṃśaṃ havanam / dvijatṛptiḥ /*

The worship of the divine Goddess Lakṣmī using a single seed/root word as being equivalent to worshipping her with the triad of seed/root words is described here—The worship using the triad 'Śrīṃ' (श्रीं), 'Hrīṃ' (ह्रीं) and 'Śrīṃ' (श्रीं) is the same as when it is done by using only one seed word 'Śrīṃ' (श्रीं) as described earlier in verse no. 9-10.

The only difference is in the worship of the 3rd 'Āvaraṇa'. For it, the divine word OM is to be used as a prefix and the word *namaḥ* as a suffix to the following names of the Goddess and worship her with those names—'Śrī' (श्री) 'Lakṣmī' (लक्ष्मी), 'Varadā' (वरदा), 'Viṣṇu Patnī' (विष्णुपत्नी), 'Vasupradā' (वसुप्रदा), 'Hiraṇyarūpā' (हिरण्यरूपा), 'Svarṇa Mālinī' (स्वर्णमालिनी), 'Rajata-strajā' (रजतस्त्रजा), 'Svarṇa-prabhā' (स्वर्णप्रभा), 'Svarṇa-prakārā' (स्वर्णप्रकारा), 'Padma-vāsinī' (पद्मवासिनी), 'Padama-priyā' (पद्मप्रिया), 'Padma-hastā' (पद्महस्ता), 'Candra-sūryā' (चन्द्रसूर्या), 'Muktālaṅkārā' (मुक्तालंकारा), 'Bilva-priyā' (बिल्वप्रिया), 'Iśvarī' (ईश्वरी) 'Bhukti' (भुक्ति), 'Mukti' (मुक्ति), 'Bibhūti' (विभूति), 'Ṛddhi' (ऋद्धि), 'Samṛddhi' (समृद्धि), 'Kṛṣṭi' (कृष्टि) 'Puṣṭi' (पुष्टि), 'Dhanadā' (धनदा), 'Dhneśvarī' (धनेश्वरी), 'Śraddhā' (श्रद्धा), 'Bhoginī' (भोगिनी), 'Bhogadā' (भोगदा), 'Sāvitrī' (सावित्री), 'Dhātrī' (धात्री) and 'Vidhātrī' (विधात्री) etc.

The 'Aṅganyāsa' process (i.e. cleaning and purification) is the same as done with a single seed/root word. For success, 1 lakh (100 thousand) 'Mantras' should be repeated. Out of these 'Mantras', 1/10th should be offered as libation to the dead ancestors (a process called 'Tarpaṇa'), 1/10th should be offered as oblation to the fire sacrifice and 1/10th should be offered to Brāhmaṇas as donation to them for their satisfaction and contentment (11).

[Note :—The meaning of the names of the Goddess are the following—(1) Śrī—prosperity, majesty, glory and fame. (2) Lakṣmī—wealth, financial well-being. (3) Varadā—one who bestows boons and blessings. (4) Viṣṇu Patnī—divine consort of Lord Viṣṇu, the sustainer. (5) Vasupradā—one who gives gems, jewels, assets, wealth, glory and majesty. (6) Hiraṇyarūpā—golden formed and complexioned. (7) Svarṇa-

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mālinī—wearing a golden necklace. (8) Rajata Strayā—glittering with silvery sparkle. (9) Svarṇa Prabhā—one of golden radiance and halo. (10) Svarṇa Prākārā—having a golden form. (11) Padma Vāsinī—one who resides in/seats on a lotus flower. (12) Padma Priyā—one who loves the lotus flower. (13) Padma Hastā—one who holds a lotus flower in her hands. (14) Candra Sūrya—radiant and splendorous like the moon and the sun. (15) Muktālaṅkāra—decorated with pearls. (16) Bilva Priyā—one who loves the divine Bilva tress (wood apple tree). (17) Īśvarī—Goddess. (18) Bhukti—one who experiences and witnesses. (19) Mukti—one who personifies emancipation and liberation. (20) Vibhūti—one who represents excellence, dignity, majesty, glory as well as riches, prosperity, wealth etc. (21) Ṛddhi—one who represents material well-being. (22) Samṛddhi—one who represents well-being, empowerment, accomplishment, full of glory and majesty. (23) Kṛṣṭi—one who represent abundance of grains symbolising good harvest. (24) Puṣṭi—one who is well nourished, well fed, healthy and robust; it also means support, ratification of the deeds and actions. (25) Dhanadā—one who gives wealth and money liberally. (26) Dhaneśvarī—the patron Goddess of wealth and treasures. (27) Śraddhā—one who symbolises respect, reverence, honour, and is worthy of it. (28) Bhoginī—one who enjoy. (29) Bhogadā—one who bestows the favours of enjoyments. (30) Sāvitrī—one who represents the splendour and glory of the sun; the rays of the sun. (31) Dhātrī—mother. (32) Vidhatri—mother Goddess.]

**निष्कामानामेव श्रीविद्यासिद्धिः। न कदापिं सकामानामिति।। 12।।**

*niṣkāmānāmeva śrīvidyāsiddhiḥ / na kadāpi sakāmānāmiti //*

Only those who have no desires are able to master this skill and art pertaining to 'Śrī Lakṣmī Vidyā'. Those who have desires can never get success. [The emphasis is on selfless worship of the Goddess, not asking her anything for personal and vested interests. But, once the Goddess is pleased, she will shower her blessings and favours on the devotee without his asking for it. This is the significance of this verse —one should not be greedy and be rapacious for wealth, treasures, properties, assets and other material comforts of the world. These should be honoured for their virtues to provide sustenance and the basic necessities of life so as to make it reasonably comfortable. But hankering and yearning for them, hoarding them, lusting for them and committing all types of sins and misdeeds for them, is absolutely not acceptable for a true worshiper of Goddess Lakṣmī (12).

[Note :—The Great Mother is humanity's most primordial, pervasive, all

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powerful and fruitful image of reality. Either covertly or overtly, she appears with extraordinary and stupendous power, prowess, wisdom and tenderness at the core of every noble culture. She illuminates the entire cosmos because she is not some local or limited goddess but our universal, cosmic Mother. She expresses herself fluently through and within every sacred tradition, without needing to call attention to her feminine nature.]

* * *

## Canto 2

Various concepts and practices of Yoga (meditation) are described in this Canto in brief.

**अथ हैनं देवा ऊचुस्तुरीयया मायया निर्दिष्टं तत्त्वं ब्रूहीति। तथेति स होवाच-योगेन योगो ज्ञातव्यो योगो योगात्प्रवर्धते। योऽप्रमत्तस्तु योगेन स योगी रमते चिरम्।। 1।। समापय्य निद्रां सुजीर्णेऽल्पभोजी श्रमत्याज्यबाधे विविक्ते प्रदेशे। सदा शीतनिस्तृष्ण एष प्रयत्नोऽथ वा प्राणरोधो निजाभ्यासमार्गात्।। 2।। वक्त्रेणापूर्य वायुं हुतवहनिलयेऽपानमाकृष्य धृत्वा स्वाङ्गुष्ठाद्यङ्गुलीभि-र्वरकरतलयोः षड्भिरेवं निरुध्य। श्रोत्रे नेत्रे च नासापुटयुगलमथोऽनेन मार्गेण सम्यक्पश्यन्ति प्रत्ययांशं प्रणवबहुविधध्यानसंलीनचित्ताः।। 3।।**

*atha hainaṃ devā ūcusturīyayā māyayā nirdiṣṭaṃ tattvaṃ brūhīti / tatheti sa hovāca—yogena yogo jñātavyo yogo yogātpravardhate / yo'pramattastu yogena sa yogī ramate ciram // samāpayya nidrāṃ sujīrṇe'lpabhojī śramatyājyabādhe vivikte pradeśe / sadā śītanistṛṣṇa eṣa prayatno'tha vā prāṇarodho nijābhyāsamārgāt // vaktreṇāpūrya vāyuṃ hutavahanilaye-'pānamākṛṣya dhṛtvā svāṅguṣṭhādyaṅgulībhirvarakaratalayoḥ ṣaḍbhirevaṃ nirudhya / śrotre netre ca nāsāpuṭayugalamatho'nena mārgeṇa samyak-paśyanti pratyayāṃśaṃ praṇavabahuvidhadhyānasaṃlīnacittāḥ //*

All the Gods once again asked the 'Ādi Nārāyaṇa' (i.e. the Lord who was present in the beginning of creation; Lord Viṣṇu), 'Oh Lord! Please tell us about that elementary, universal, immutable and essential Truth that is experienced in the fourth state of consciousness which is called 'Turīya''.

Saying alright, 'Ādi Nārāyaṇa' began his discourse, 'Attempt should be made to understand Yoga by means of Yoga itself. Yoga is enhanced by Yoga. The Yogī (ascetic) who diligently remains ever committed, vigilant and alert in his yogic practices, remaining free from carelessness,

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lethargy, indolence, errors and misdemeanours as well as worldly distractions of all kinds, is able to enjoy eternal bliss and beatitude.

The Yogic seeker should use only the bare necessities of life (just enough to sustain it); he should abandon all the worldly faults and blemishes such as attachments, hatreds, ill-will, malice, delusions, hallucinations and worldly illusions of all kinds (1).

He should guard against over-sleeping, inertia and lethargy which create hurdles in the attainment of Brahma. Instead, he should stay in a lonely, secluded, remote and serene place (away from the hustle and bustle of this mundane world which are vexations for the spirit) and involve himself diligently in meditation and other spiritual pursuits. He should continuously practice to identify the Ātmā (self, soul and spirit) with the supreme transcendental Brahma (the supreme Soul, the universal Spirit, the vast, cosmic Self). He should follow the path of 'Rāja-yoga' with a firm resolve so as to overcome the obstacles created by heat and/or cold and other such physical distractions of the world. [That is, he should not allow his body to suffer so much discomfort that it revolts inspite of the aspirant's sincerity to proceed ahead in his Yoga and other spiritual practices, and as a consequence, he has to abandon doing Yoga and pursue his spiritualism all together. 'Rāja Yoga' simply means providing the basic necessities of life to the body but keeping away from gross indulgence and overdoing anything. Instead, the focus here should be on meditation and contemplation on the Ātmā and Brahma inspite of carrying on the worldly activities as usual, but doing them with dispassion and detachment] (2).

During the process of 'Prāṇāyāma' (a yogic exercise wherein breath is controlled), Yogīs (ascetics) should pull in the air from their nostrils and fill their lungs with it. Then they should force the 'Apāna wind' (i.e. the flatulence in the lower intestines) in the region of the navel (abdomen) into the stomach. After that, the above two winds (Prāṇa and Apāna) are mixed.

Next, they should used their thumb, fingers and palms to close the openings of the ears, eyes and nose. By the constant practice of this method of doing 'Prāṇāyāma' as well as by concentrating on OM (i.e. the word representing the cosmic sound called 'Nāda' or 'Praṇava' representing Brahma) they become lost in it, or are so deeply engrossed and submerged in it that they lose awareness of the external world. This results in their



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experiencing the super consciousness inside their bosom. This super consciousness is indeed their pure-self (3) [1-3].

[Note :—The word Yoga generally speaking refers to meditation and its attendant exercise. It helps to concentrate and contemplate, to control the mind and the vital winds, to harness the subtle energy lying dormant in the body, to activate the 'Cakras', and is one of the various paths to spiritual upliftment of the individual. More than any other benefit, its most apparent and immediate effect is good health for the body. Yoga means a union—hence it strives to establish a union between the Ātmā of the individual creature and the supreme Ātmā of the cosmos, i.e. of the microcosm and the macrocosm. In the process, a harmony is established between the various organs of the body of the individual and his Ātmā which is the cosmic Soul residing in the body.]

**श्रवणमुखनयननासानिरोधनेनैव कर्तव्यम्। शुद्धसुषुम्नासरणौ स्फुटममलं श्रूयते नादः।। 4।। विचित्रघोषसंयुक्तानाहते श्रूयते ध्वनिः। दिव्यदेहश्च तेजस्वी दिव्यगन्धोऽप्यरोगवान्।। 5।। संपूर्णहृदयः शून्ये त्वारम्भे योगवान्भवेत्। द्वितीयां विघटीकृत्य वायुर्भवति मध्यगः।। 6।।**

*śravaṇamukhanayanānāsānirodhanenaiva kartavyam / śuddhasuṣumnā-saraṇau sphuṭamamalaṃ śrūyate nādaḥ // vicitraghoṣasaṃyuktānāhate śrūyate dhvaniḥ / divyadehaśca tejasvī divyagandho'pyarogavān // saṃpūrṇahṛdayaḥ śūnye tvārambhe yogavānbhavet / dvitīyā vighaṭīkṛtya vāyurbhavati madhyagaḥ //*

There is another way to practice this Yoga by closing the openings of the ears, mouth, eyes and nose. In this method, the pure vibration created by 'Nāda' (the cosmic sound present in the space) are clearly heard (perceived) in the 'Suṣumnā' nerve (4).

When this sound of 'Nāda' is heard, various dimensions and magnitudes of sound of varying amplitudes, frequencies, notes, tones and tenors are discernible in the 'Anāhata Cakra'. By this practice, the seeker/aspirant becomes possessed of extreme radiance of divine glory; a divine fragrance/scent emanates from his body, he acquires pristine health and attains a divine and holy body (5).

His heart's desires are all fulfilled. In the very beginning itself, when the practitioner hears (i.e. experiences the vibrations emanating from) the cosmic sound of the 'Nāda' in his 'Suṣumnā' nerve, he becomes 'non-existent' as far as the external world is concerned. The place of the origin of the 'Suṣumnā' nerve is a subtle energy circle called 'Mūla or Brahma Granthi-Mūlādhāra Cakra'.

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After that, in the second stage of meditation, the vital wind called 'Prāṇa' (literally, the wind of life; breath) pierces and passes through the center of energy center called 'Viṣṇu Granthi-Svādhiṣṭhāna Cakra' to enter the 'Suṣumnā' nerve (6) [4-6].

[Note :—(i) The various Cakras or subtle energy centers in the body have been depicted with the help of a diagram in appendix no. 7 of this book. (ii) The 'Mūlādhāra Cakra' is also called 'Agni Kuṇḍa' located between the genitals and anus. (iii) The 'Svādhiṣṭhāna Cakra' is also called 'Uḍḍīyāna Pīṭha' and it is located in the groin. (iv) The 'Suṣumnā' nerve is the central nerve running up from the base of the spin to the head. According to Yoga, the energy encapsulated or trapped in the 'Kuṇḍalinī'—which is present in the form of a coil at the base of the spine—rises to the brain through this nerve. (v) See also Nāda Bindu-Upaniṣad of this book.]

**दृढासनो भवेद्योगी पद्माद्यासनसंस्थितः। विष्णुग्रन्थेस्ततो भेदात्परमानन्दसंभवः।। 7।। अतिशून्यो विमर्दश्च भेरीशब्दस्ततो भवेत्। तृतीयां यत्नतो भित्त्वा निनादो मर्दलध्वनिः।। 8।।**

*dṛḍhāsano bhavedyogī padmādyāsanasaṃsthitaḥ/ viṣṇugranthestato bhedātparamānandasambhavaḥ// atiśūnyo vimardaśca bherīśabdastato bhavet/ tṛtīyāṃ yatnato bhittvā ninādo mardaladhvaniḥ//*

The Yogī feels steady and confident in his pursuit while sitting in a posture called 'Padmāsana'. Having pierced the 'Viṣṇu Granthi' (see verse no. 6 above) which is synonymous with 'Māyā' (delusions, worldly allurements, ignorance), the Yogī is able to achieve bliss, happiness and contentedness (because Māyā is the root cause of all the ills and sorrows associated with this world) (7).

When the 'Prāṇa Vāyu' (the vital wind force of life) comes in contact with the 'Suṣumnā' nerve, it produces a sound resembling that of the kettle-drum. It proceeds ahead and rises up. When it pierces/passes through the 3rd energy centre called 'Rudra Granthi-Maṇipūra Cakra' while on its way up, it produces a sound resembling that of a drum or tumbrel (8) [7-8].

[Note :—The sitting posture called 'Padmāsana' is the most convenient and easy sitting posture for a Yogī to sit for meditation. Basically, it is sitting cross-legged on the ground with the body, neck and the head held straight in a line. The open palms of both the hands are placed one on the top of the other, facing upwards, such that they lie gently on the lap in the center after the legs have been crossed. The different Yoga postures have been elaborately described in Yogacūḍāmaṇi and Jābāla Darśana

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Upaniṣads of the Sāma Veda tradition, and Triśikhi Brāhmaṇa of Śukla Yajur Veda tradition published separately.]

**महाशून्यं ततो याति सर्वसिद्धिसमाश्रयम्। चित्तानन्दं ततो भित्त्वा सर्वपीठगतानिलः।। 9।।**

*mahāśūnyaṃ tato yāti sarvasiddhisamāśrayam / cittānandaṃ tato bhittvā sarvapīṭhagatānilaḥ //*

After that, the 'Prāṇa Vayu' (the vital wind of life; breath) progressively rises up to reach the 'great void or space', or the sky element called 'Ākāśa-Cakra' present in the top of the head. Once there, all achievements are easily accessible to it (i.e. to the Yogī by the medium of the 'Prāṇa Vāyu'. That is, once the 'Prāṇa Vāyu' has entered the space called 'Ākāśa-Cakra' located in the head, the Yogī acquires such stupendous powers as those of the wind and nothing remains inaccessible for him).

The 'Prāṇa Vāyu' eventually pierces through this also and merges/coalesces itself (i.e. it dissolves) in all the energy circles giving the sense of immense joy and bliss to the aspirant/seeker (9).

**निष्पत्तौ वैणवः शब्दः क्वणतीति क्वणो भवेत्। एकीभूतं तदा चित्तं सनकादि- मुनीडितम्।। 10।।**
**अन्तेऽनन्तं समारोप्य खण्डेऽखण्डं समर्पयन्। भूमानं प्रकृतिं ध्यात्वा कृतकृत्योऽमृतो भवेत्।। 11।।**

*niṣpattau vaiṇavaḥ śabdaḥ kvaṇatīti kvaṇo bhavet / ekībhūtaṃ tadā cittaṃ sanakādimunīḍitam // ante'nantaṃ samāropya khaṇḍe'khaṇḍaṃ samarpayan / bhūmānaṃ prakṛtiṃ dhyātvā kṛtakṛtyo'mṛto bhavet //*

At the culmination of this Yogic practice, the cosmic sound called 'Praṇava' or 'Nāda' manifests itself (i.e. is heard) very clearly. The mind and heart becomes engrossed in this eternal sound of 'Praṇava' represented by the divine word OM—this is what great sages like Sanakādi have said (10).

[Note :—The concept of Nāda has been elaborately explained in Appendix No. 5 of this Book.]

Once established in the vast void-like space, the seeker/aspirant is able to experience the oneness of his 'Ātmā' (soul) with the supreme Soul of the cosmos. He literally coalesces/merges his 'Ātmā', which is veiled or covered by 'Māyā' and which is but a fraction of the vast, eternal, infinite, all-pervading entity called the supreme, transcendental Brahma, with the latter. This awareness of the infinite, vast, eternal, all-pervading, omnipresent and omnipotent nature of his own 'Ātmā' by merging its miniscule identity with the vast, fathomless, infinite macrocosmic identity

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of Brahma makes the aspirant fully contented and fulfilled, completely blissful and overwhelmed with eternal beatitude (11) [10-11].

**योगेन योगं संरोध्य भावं भावेन चाञ्जसा। निर्विकल्पं परं तत्त्वं सदा भूत्वा परं भवेत्।। 12।।**
**अहंभावं परित्यज्य जगद्भावमनीदृशम्। निर्विकल्पे स्थितो विद्वान्भूयो नाप्यनुशोचति।। 13।।**

*yogena yogaṃ saṃrodhya bhāvaṃ bhāvena cāñjasā / nirvikalpaṃ paraṃ tattvaṃ sadā bhūtvā paraṃ bhavet // ahaṃbhāvaṃ parityajya jagadbhāvamanīdṛśam / nirvikalpe sthito vidvānbhūyo nāpyanuśocati //*

The Yogī should overcome any possible hurdles or hindrances that might come in his way in attaining higher stature in Yoga practices by employing other techniques (i.e. he should overcome any confusion by delving deeper into the scriptures to find a solution to his confusions and doubts, and remove them by other methods if the method he has been employing does not suffice).

He should overcome the sense of duality between his individual self (Ātmā) and the supreme Self (Brahma) which prevents his becoming one with the macrocosm by the constant and diligent practice of the principle of 'non-duality' (i.e. by thinking that his identity is the same as that of the supreme identity or Brahma; they are one and the same).

Again, he should overcome doubts and confusions with firm faith and conviction. Gradually, the aspirant/seeker enters the state of existence called 'Nirvikalpa Samādhi' which leads him to access the only and absolute truth, the universal reality, the Supreme Essence of everything [(i) The word 'Nirvikalpa' means 'without an alternative; one of its kind'. (ii) The word 'Samādhi' refers to the trance-like state of existence when the Yogī loses awareness of the external world. See appendix no. 8 of this book] (12).

In such a state, egotism abandons the aspirant/seeker. Even the world of delusions, having its origin in ignorance and illusions, also vanishes for an aspirant/seeker who is firmly established in his pure 'Ātmā', which is pure consciousness. Hence, enlightened ones go beyond the concept of 'I am this and I am that', and 'this is mine and that is mine' etc. (13) [12-13].

**सलिले सैन्धवं यद्वत्साम्यं भवति योगतः। तथात्ममनसोरैक्यं समाधिरभिधीयते।। 14।।**

*salile saindhavaṃ yadvatsāmyaṃ bhavati yogataḥ / tathātmamanasoraikyaṃ samādhirabhidhīyate //*

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Even as salt and water become inseparable and indistinguishable from one another when the former is dissolved in the latter, the dissolution or merger of the mind-intellect complex in the Ātmā is called state of trance or 'Samādhi' (14).

**यदा संक्षीयते प्राणो मानसं च प्रलीयते। तदा समरसत्वं यत्समाधिरभिधीयते।। 15।।**

*yadā saṃkṣīyate prāṇo mānasaṃ ca pralīyate/ tadā samarasatvaṃ yatsamādhirabhidhīyate//*

During the process of 'Prāṇāyāma' (see verse no. 2) when the 'Prāṇa Vāyu' (breath) becomes weekend (i.e. is shorn of its agility, restlessness and the nature to be constantly on the move) and is localised in the chest (i.e. it is not exhaled), and the tendencies of the mind (to remain in a state of restlessness and flux) also dries up or 'Shrinks and shrivels up' (i.e. the mind becomes calm, stable and subdued), the intellect links itself resilently with the pure-self or Ātmā with a strand or cord which is like an unbroken, tenacious flow of oil between any two points. This state is called 'Samādhi' (15).

**यत्समत्वं तयोरत्र जीवात्मपरमात्मनोः। समस्तनष्टसंकल्पः समाधिरभिधीयते।। 16।।**

*yatsamatvaṃ tayoratra jīvātmaparamātmanoḥ/ samastanaṣṭasaṅkalpaḥ samādhirabhidhīyate//*

When the Ātmā of the creature becomes one with the supreme 'Ātmā' of the cosmos, all consternations, doubts and confusions are dispelled. Such a state is called 'Samādhi' (16).

**प्रभाशून्यं मनःशून्यं बुद्धिशून्यं निरामयम्। सर्वशून्यं निराभासं समाधिरभिधीयते।। 17।।**

*prabhāśūnyaṃ manaḥśūnyaṃ buddhiśūnyaṃ nirāmayam/ sarvaśūnyaṃ nirābhāsaṃ samādhirabhidhīyate//*

When the mind-intellect complex becomes totally unaware of the external world and its stimuli in the form of various perceptions, when nothing exists, as it were, to disturb the inner peace and bliss, then that state is called 'Samādhi' (17).

**स्वयमुच्चलिते देहे देही नित्यसमाधिना। निश्चलं तं विजानीयात्समाधिरभिधीयते।। 18।।**

*svayamuccalite dehe dehī nityasamādhinā/ niścalaṃ taṃ vijānīyāt-samādhirabhidhīyate//*

When the inner-self of the creature feels stable, eternally calm and

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serene, self-illuminated and separate from the humdrum activities of the gross body vis-a-vis the artificial world, then that state of existence is called 'Samādhi' (18).

**यत्रयत्र मनो याति तत्रतत्र परं पदम्। तत्रतत्र परं ब्रह्म सर्वत्र समवस्थितम्।। 19।। इति।।**

*yatrayatra mano yāti tatratatra paraṃ padam / tatratatra paraṃ brahma sarvatra samavasthitam //*

Wherever the mind of the seeker Yogī goes in such a state of his existence, he sees nothing else accept Brahma everywhere. This is the supreme stature or state of existence. Amen ! (19).

* * *

## Canto 3

This Canto deals with the various subtle energy centers called the 'Cakras' in the body. A separate appendix no. 7 gives a comprehensive view on the subject.

**अथ हैनं देवा ऊचुर्नवचक्रविवेकमनुब्रूहीति। तथेति स होवाच-आधारे ब्रह्मचक्रं त्रिरावृतं भगमण्डलाकारम्। तत्र मूलकन्दे शक्तिः पावकाकारं ध्यायेत्। तत्रैव कामरूपपीठं सर्वकामप्रदं भवति। इत्याधारचक्रम्।। 1।।**

*atha hainaṃ devā ūcurnavacakravivekamanubrūhīti / tatheti sa hovāca— ādhāre brahmacakraṃ trirāvṛttaṃ bhagamaṇḍalākāram / tatra mūlakande śaktiḥ pāvakākāraṃ dhyāyet / tatraiva kāmarūpapīṭhaṃ sarvakāmapradaṃ bhavati / ityādhāracakram /*

All the Gods once again prayed to the Lord, 'Oh Lord! Please enlighten us on the 'Nava-cakras' (the nine subtle energy centers in the body)'. Saying alright, the Lord explained to the Gods—'The Brahma Cakra' is situated in 'Mūlādhāra' (i.e. between the genitals and anus, at the base of the spine). It is in the shape of a (divine) womb or a cavity—and has three layers or membranes surrounding or enclosing it. At this place (at the root or base of the genital organs or 'Karṇikā') lies the 'Kuṇḍalinī'—the source of stupendous energy which lies trapped in it like a coiled snakes lying dormant. That stupendously powerful energy entrapped in the 'Kuṇḍalinī', which resembles the radiance and has the potential powers of a burning, raging fire, should be concentrated upon till the time it is roused, kindled or activated from its hibernating and dormant state. (It will unleash a

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tremendous fount of spiritual energy when activated, much like the energy of an otherwise neutral atom or red hot charcoal which has been covered by ash and lies dorment underneath it till the time it can be revived once again if the ash covering it is removed and it is stoked back to life). It is the site where the abode of Goddess 'Kāmarūpa' is located. [The word 'Kāmarūpa' means the Goddess who personifies worldly passions and desires]. All worldly comforts and enjoyments can be accessed and accomplished by worshipping it (or meditating and concentrating one's mind on it). Only this much is said about the first energy circle (1).

**द्वितीयं स्वाधिष्ठानचक्रं षड्दलम्। तन्मध्ये पश्चिमाभिमुखं लिङ्गं प्रवालाङ्कुरसदृशं ध्यायेत्। तत्रैवोड्याणपीठं जगदाकर्षणसिद्धिदं भवति।। 2।।**

*dvitīyaṃ svādhiṣṭhānacakraṃ ṣaḍdalam / tanmadhye paścimābhimukhaṃ liṅgaṃ pravālāṅkurasadṛśaṃ dhyāyet / tatraivoḍyāṇapīṭhaṃ jagadākarṣaṇasiddhidaṃ bhavati /*

The 2nd 'Cakra' (subtle energy center/circle in the body) is called 'Svādhiṣṭhāna' (located in the area of the genitals). It is like a 6-petal lotus. One should visualise/imagine that there is a red-coloured 'Śivaliṅgam' of the size of a small sprouted kidney bean or black gram facing to the left hand side at the center of that lotus. The 'Uḍḍīyāṇa Pīṭha' is located there. By meditating upon and worshipping it (i.e. by activating this center), the seeker/aspirant acquires the ability and powers to endear, enchant, captivate and attract the whole world (i.e. the world is attracted to his charms and follows his dictates. It means that the world can be subjugated by a person who can activate his 'Uḍḍiyāṇa Pīṭha' located at the 'Svādhiṣṭhāna Cakra') (2).

**तृतीयं नाभिचक्रं पञ्चावर्तं सर्पकुटिलाकारम्। तन्मध्ये कुण्डलिनीं बालार्ककोटिप्रभां तडित्प्रभां ( तनुमध्यां ) ध्यायेत्। सामर्थ्यशक्तिः सर्वसिद्धिप्रदा भवति।। 3।।**

*tṛtīyaṃ nābhicakraṃ pañcāvartaṃ sarpakuṭilākāram / tanmadhye kuṇḍalinīṃ bālārkakoṭiprabhāṃ taḍitprabhāṃ (tanumadhyāṃ) dhyāyet / sāmarthyaśaktiḥ sarvasiddhipradā bhavati //*

The 3rd 'Cakra' is called 'Nābhi-Cakra'. It is unconventionally shaped like a snake and is surrounded by five layers. (It is situated in the region of the navel). One should visualise/imagine the 'Kuṇḍalinī' with its fire-like stupendously great powers having a radiance, splendour and glitter of millions of minute suns and the dazzle of lightening, but very tender

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in form, making its presence felt here. After being activated, this 'Kuṇḍalinī' has the ability to give immense potential and prowess to the aspirant. It has great prowess and potential; it bestows all 'Siddhis' (success, achievements and accomplishments) at once (3).

**मणिपूरचक्रं। हृदयचक्रम् अष्टदलमधोमुखम्। तन्मध्ये ज्योतिर्मयलिङ्गाकारं ध्यायेत्। सैव हंसकला सर्वप्रिया सर्वलोकवश्यकरी भवति।। 4।।**

*maṇipūracakraṃ / hṛdayacakram aṣṭadalamadhomukham / tanmadhye jyotirmayaliṅgākāraṃ dhyāyet / saiva haṃsakalā sarvapriyā sarvaloka-vaśyakarī bhavati /*

The 4th cakra is called 'Nābhi Cakra'. It is also known as the 'Maṇipūra Cakra' (which is located in the solar plexus behind the stomach). The 5th subtle energy center is called 'Anāhata Cakra' which is also called the 'Heart Cakra' (located in the region of the heart). It is designed like an 8-petal lotus facing down. One should imagine/visualise an illuminated and splendorous 'Liṅgam' (phallus-shaped divine 'Swan') in the center of it. It is famed by the name of 'Haṃsa Kalā'. It is dear to all. When it is activated, it empowers the aspirant/seeker with the power to subdue and bring the whole world under his control (i.e. the world can be easily overcome by him and he can exercise his command over it) (4).

[Note :—The 'Anāhata Cakra' has two features—(i) it is like a lotus facing down, and (ii) like a swan with its neck like an inverted alphabet 'U' and the beak pointing down. The word 'Liṅgam' means the male phallus; it implies that this 'Cakra' has the same vitality and powers that are possessed by the male organ. It is just a figure of speech, a metaphor for stupendous powers and potentials. The parallel is apt because the heart has the ability to drive a man's behavioural pattern; it is the site of compassion, mercy and love, of passions, lust, desires and yearnings, of hatreds, ill-wills, jealousy and malice. It is here that Brahma is said to reside. It does not imply that Brahma is tarnished with these negative traits and disorders; it simply means that Brahma had cloaked himself, or has assumed these traits, in order to continue forward the process of creation which has been initiated by him alone. Because it is obvious that without worldly desires and characteristics, a man would turn into a recluse, a renunciate, a hermit, and then there will be no progeny to carry on with, inter alia, the cycle of procreation. A job has to be done, and Brahma has to do it expertly, remaining himself free from the blemishes or taints. He remains aloof as an actor should be once he steps off the stage, because on the stage, he was doing his job of acting, but off-stage,



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he has a different personality and identity of his own which is quite different what he portrayed on the stage.]

**कण्ठचक्रं चतुरङ्गुलम्। तत्र वामे इडा चन्द्रनाडी दक्षिणे पिङ्गला सूर्यनाडी तन्मध्ये सुषुम्नां श्वेतवर्णां ध्यायेत्। य एवं वेदानाहता सिद्धिदा भवति।। 5।।**

*kaṇṭhacakraṃ caturaṅgulam / tatra vāme iḍā candranāḍī dakṣiṇe piṅgalā sūryanāḍī tanmadhye suṣumnāṃ śvetavarṇāṃ dhyāyet / ya evaṃ vedānāhatā siddhidā bhavati /*

The 6th 'Cakra' is located in the throat. (It is also called 'Viśuddha Cakra' or 'Kaṇṭha Cakra'). It is 4-finger in size. The 'Iḍā' nerve, also called 'Candra' nerve is located inside it (i.e. passes through it) to the left, whereas the 'Piṅgalā' nerve, also called the 'Sūrya' or Sun nerve, is located in the right side. The white-coloured 'Suṣumnā' nerve runs in the centre. The aspirant/seeker who knows and understands this fact is able to accomplish success in the unhindered hearing of the unadulterated cosmic sound called 'Nāda' (5).

**तालुचक्रम्। तत्रामृतधाराप्रवाहः। घण्टिकालिङ्गमूलचक्ररन्ध्रे राजदन्तावलम्बिनीविवरं दशद्वादशारम्। तत्र शून्यं ध्यायेत्। चित्तलयो भवति।। 6।।**

*tālucakram / tatrāmṛtadhārāpravāhaḥ / ghaṇṭikāliṅgamūlacakrarandhre rājadantāvalambinīvivaraṃ daśadvādaśāram / tatra śūnyaṃ dhyāyet / cittalayo bhavati /*

Above it is the 'Tālu Cakra' (located in the posterior side of the upper palate or roof of the mouth cavity). There is a continuous flow of the elixir of eternity and bliss called 'Amṛta' in it. There are 10 or 12-petal in this lotus. The 'Tālu Cakra' is located in a cavity bounded by the back of the jaw bones (on both the upper and the lower sides of the mouth) and the Adam's apple at the base. The aspirant/seeker should visualise/imagine that there is the vastness of the void of space in this 'Cakra' which ultimately helps him to dissolve his mind-intellect complex in the vast, endless and featureless void called space (6).

**सप्तमं भ्रूचक्रमङ्गुष्ठमात्रम्। तत्र ज्ञाननेत्रं दीपशिखाकारं ध्यायेत्। तदेव कपालकन्दवाक्सिद्धिदं भवति आज्ञाचक्रमष्टमम्।। 7।।**

*saptamaṃ bhrūcakramaṅguṣṭhamātram / tatra jñānanetraṃ dīpaśikhākāraṃ dhyāyet / tadeva kapālakandavāksiddhidaṃ bhavati ājñācakramaṣṭamam //*

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The 7th 'Cakra' is called 'Bhrū Cakra' which is thumb-sized. It is located in the forehead between the eyebrows. (It is twin lotus shaped and—) It is illuminated like the flame of a candle. The 'eye of enlightenment and wisdom' is located here. The seeker/aspirant should meditate upon it. When this subtle energy center is activated, the aspirant/seeker is able to acquire complete knowledge of the indescribable cause of all perceptions of the objects of this world (i.e. about Brahma) and, being enlightened, whatever such a person says becomes (or, is in fact) truthful and effective. It is also called 'Ājñā Cakra' or 'Jñāna Cakra' or the subtle energy center which governs enlightenment, wisdom, truthful knowledge, deep insight and erudition) It is also known as 'Kapāla Kanda' because it is the route through which the energy of 'Kuṇḍalinī' rises up to the top of the head. [The word 'Kapāla' means head or skull, and 'Kanda' means the root. Hence, it is the root of the skull through which the energy rising up from the Kuṇḍalinī passes through on its way up to the head.] (7).

**ब्रह्मरन्ध्रं निर्वाणचक्रम्। तत्र सूचिकागृहेतरं धूम्रशिखाकारं ध्यायेत्। तत्र जालन्धरपीठं मोक्षप्रदं भवतीति परब्रह्मचक्रम्।। 8।।**

*brahmarandhraṃ nirvāṇacakram / tatra sūcikāgṛhetaraṃ dhūmraśikhākāraṃ dhyāyet / tatra jālandharapīṭhaṃ mokṣapradaṃ bhavatīti parabrahma-cakram //*

The 8th 'Cakra' is called 'Brahma Randhra-Nirvāṇa Cakra'. (It is located near the top of the head). The size of this 'Cakra' is like the pointed tip of a needle. One should visualise/imagine the presence of an eternal, divine fog or cloud or smoke here. The divine abode of the Lord, which is called 'Jālandhara', is located here. By concentrating and mediating upon it, the aspirant gets (i.e. is blessed with) liberation and deliverance, emancipation and salvation. Hence, Yogīs called it the supreme, transcendental 'Brahma Cakra' (8).

**नवममाकाशचक्रम्। तत्र षोडशदलपद्ममूर्ध्वमुखं तन्मध्यकर्णिकात्रिकूटाकारम्। तन्मध्ये ऊर्ध्वशक्तिः। तां पश्यन्ध्यायेत्। तत्रैव पूर्णगिरिपीठं सर्वेच्छसिद्धिसाधनं भवति।। 9।।**

*navamamākāśacakram / tatra ṣoḍaśadalapadmamūrdhvamukhaṃ tanmadhya-karṇikātrikūṭākāram / tanmadhye ūrdhvaśaktiḥ / tāṃ paśyandhyāyet / tatraiva pūrṇagiripīṭhaṃ sarvecchāsiddhisādhanaṃ bhavati //*

The 9th 'Cakra' is called 'Ākāśa' (sky). (It is located on the top of the head). It is shaped like a 16-petal lotus facing upwards. Its central core (or stem) is the producer of the three 'Guṇas' (qualities) which are inherent

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and integral to the nature of a creature—hence, it is visualised/conceived as a hill with three summits. In the center of this 'Cakra' is a filament of divine effulgence of energy, which is slightly bent (or U-shaped) at the tip. The aspirant/seeker should focus his attention at it during mediation. The 'Pūrṇagiri Pīṭha' (literally, the mount of completeness) is located there; it has the potential to fulfill all the desires of the aspirant/seeker (9).

[Note :—The three quality which are inherent in a creature are—'Sat', 'Raja' and 'Tama'. See appendix no. 8 of this book.]

**सौभाग्यलक्ष्म्युपनिषदं नित्यमधीते सोऽग्निपूतो भवति। स वायुपूतो भवति। स सकलधनधान्यसत्पुत्रकलत्रहयभूगजपशुमहिषीदासीदासयोगज्ञानवान्भवति। न स पुनरावर्तते न स पुनरावर्तत इत्युपनिषत्।। 10।।**

*saubhāgyalakṣmyupaniṣadaṃ nityamadhīte yo'gnipūto bhavati/sa vāyupūto bhavati/ sa sakaladhanadhānyasatputrakalatrahayabhūgajapaśumahiṣī-dāsīdāsayogajñānavānbhavati/ na sa punarāvartate na sa punarāvartata ityupaniṣat/*

Those persons who read and study this 'Saubhāgyalakṣmī Upaniṣad' daily, become as pure and uncorrupt as the fire, as pleasant as the wind, and are blessed with all material well-beings and pelf such as wealth, property and prosperity, happy family life such as a loyal wife and faithful sons, elephants and horses symbolising majesty, pomp and high stature in society, buffaloes and cows symbolising success in animal husbandry and abundance of livestock as well as a retinue of servants and maids symbolising lordship and royalty. He becomes equivalent to an enlightened and wise ascetic though he is a householder. At the end of human life, he is able to attain the eternal and truthful abode of the supreme Lord from where he does not have to come back into this mortal world again. This is verily what this Upaniṣad says (10).

## शान्तिपाठ
## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

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*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

## Nuggets of Wisdom

**एको विश्वस्य भुवनस्य राजा** (ऋग्वेद, 6/36/4)

*eko viśvasya bhuvanasya rājā* *(Ṛg Veda, 6/36/4)*

He is the only one, supreme Lord of the whole cosmos.

(Ṛg Veda, 6/36/4)

**एकं सद्विप्रा बहुधा वदन्ति** (ऋग्वेद, 1/164/46)

*ekaṃ sadviprā bahudhā vadanti* *(Ṛg Veda, 1/164/46)*

That one Lord is addressed by numerous names by the wise, erudite and sagacious scholars. (Ṛg Veda, 1/164/46)

**यस्तन्न वेद किमृचा करिष्यति** (ऋग्वेद, 1/164/39)

*yastanna veda kimṛcā kariṣyati* *(Ṛg Veda, 1/164/39)*

Those who do not realise that Brahma have nothing to do with the Vedas.

(Ṛg Veda, 1/164/39).

**सुगा ऋतस्या पन्थाः** (ऋग्वेद, 8/31/13)

*sugā ṛtasyā panthāḥ* *(Ṛg Veda, 8/31/13)*

The path of truth gives happiness, peace and tranquility.

(Ṛg Veda, 8/31/13)

**स्वस्ति पन्थामनुचरेम** (ऋग्वेद, 5/51/15)

*svasti panthāmanucarema* *(Ṛg Veda, 5/51/15)*

Let us be the travelers of the path of auspiciousness and righteousness

(Ṛg Veda, 5/51/15)

**समाना हृदयानि वः** (ऋग्वेद, 10/191/4)

*samānā hṛdayāni vaḥ* *(Ṛg Veda, 10/191/4)*

Let your hearts be alike. (Ṛg Veda, 10/191/4)

'From this unchangeable absolute evolves the universe.'

(Muṇḍaka Upaniṣad, 1/1/7)

* * *

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# बह्वृचोपनिषद्

# Bahvṛcopaniṣad

This Upaniṣad describes the primary, primordial cosmic energy called 'Ādi Śakti' (आदिशक्ति) present at the beginning of creation, and which was responsible for and the cause of this vast and myriad creation. It has only 1 Canto of 9 verses. This Upaniṣad should be compared with the 'Aitareya-upaniṣad', Chapter 1, which also deals with the beginning of creation as well as with 'Tripuropaniṣad' (Chapter 8) and 'Saubhāgyalakṣmī' (Chapter 9).

The concept of this primordial primary force of nature which is behind the active creation, sustenance and conclusion of the entire universe has been visualised as various manifestations of the divine 'Śakti', called goddess. This has been highlighted in 'Sītopaniṣad' belonging to the Śukla Yajur Veda tradition.

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# 10

# बह्वृचोपनिषद्

# Bahvṛcopaniṣad

## शान्तिपाठ

## Śāntipāṭha

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāra-mavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

Please see appendix no. 4 for the meaning of this Śāntipāṭha.

ॐ देवी ह्येकाग्र आसीत्। सैव जगदण्डमसृजत्। कामकलेति विज्ञायते। शृङ्गारकलेति विज्ञायते।। 1।।

*oṃ devī hyekāgra āsīt / saiva jagadaṇḍamasṛjat / kāmakaleti viñāyate / śṛṅgārakaleti viñāyate //*

Before the creation came into existence, the only entity that existed was the primordial cosmic energy called 'Devī'. She (or 'it' because 'energy' as such is a neuter gender) was responsible for making this vast creation possible. That divine Goddess is famous by two names, the first is 'Kamalā' or 'Kāma' and the other is 'Śṛṅgārakalā' (1).

[Note :—The pronoun 'it' is used when we talk about the primordial



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cosmic energy of creation while 'she' is used when we talk about the manifested form of that energy in the form of a divine Goddess. The primordial cosmic energy had its origin in the primordial macrocosmic soul called Brahma. This Brahma, when it decided to initiate the process of creation, created the energy first so that it can take care of the rest of the chain reaction involved in the complex process of creation.]

तस्या एव ब्रह्मा अजीजनत्। विष्णुरजीजनत्। रुद्रोऽजीजनत्। सर्वे मरुद्गणा अजीजनन्। गन्धर्वाप्सरसः किन्नरा वादित्रवादिनः समन्तादजीजनन्। भोग्यमजीजनत्। सर्वमजीजनत्। सर्वं शाक्तमजीजनत्। अण्डजं स्वेदजमुद्भिज्जं जरायुजं यत्किञ्चैतत्प्राणिस्थावरजङ्गमं मनुष्यमजीजनत्।। 2।।

*tasyā eva brahmā ajījanat / viṣṇurajījanat / rudro'jījanat / sarve marudgaṇā ajījanan / gandharvāpsarasaḥ kinnarā vāditravādinaḥ samantādajījanan / bhogyamajījanat / sarvamajījanat / sarvaṃ śāktamajījanat / aṇḍajaṃ svedajamudbhijjaṃ jarāyujam yatkiñcaitatprāṇisthāvarajaṅgamaṃ manuṣyamajījanat //*

Brahmā, Viṣṇu, Rudra (Śiva), all the 'Maruts, celestial musicians called 'Gandharvas', celestial dancers and courtesans called 'Apsarās', and the 'Kinnaras', the demi-Gods who played musical instruments in heaven—all of them were created by that Goddess. Further, the Goddess produced objects of use in this world; everything has been produced by her. All the animate as well as inanimate creation—such as those born out of an egg (e.g. birds, called 'Aṇḍaja', those born from sweat on skin (e.g. lice and bacteria etc. called 'Svedaja'), those born from seeds (e.g. plants, called 'Udbhija') and those born from an embryo (e.g. animals and humans, called 'Jarāyuja')—all have been created by her. That is, the entire creation has its origin in her (divine Goddess) (2).

सैषापरा शक्तिः। सैषा शांभवीविद्या कादिविद्येति वा हादिविद्येति वा सादिविद्येति वा रहस्यमोमों वाचि प्रतिष्ठा।। 3।।

*saiṣāparā śaktiḥ / saiṣā śāṃbhavīvidyā kādividyeti vā hādividyeti vā sādividyeti vā / rahasyamomoṃ vāci pratiṣṭhā //*

She is called the supreme transcendental power and energy. She is also called 'Śāṃbhavī Vidyā', 'Kādi Vidyā', 'Hādi Vidyā' and 'Sādi Vidyā'. She is mysterious and beyond comprehension. She personifies the divine sound called 'Praṇava' which is the primordial cosmic sound represented by the word OM. That is, the eternal, truthful and blissful Goddess pervades in all the creatures and manifests herself as their faculty of

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speech (or, she is established in the form of sound which is the basic ingredient of and requirement for speaking) (3).

[Note :—The 4 types of 'Vidyā' or knowledge or science mentioned above are the following—(i) 'Śāmbhavi —by which one can experience or witness the supreme Lord, (ii) 'Kādi'—the 'Tāntrika' or occult practice using the various seed words of the Goddess such as 'Ka' (क) etc. (iii) 'Hādi'—the 'Tāntrika' or occult form of worship using the seed words such as 'Ha' (ह) etc. and (iv) 'Sādi'—the 'Tāntrika or occult system of worship using the seed words 'Sa' (स) etc.]

**सैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयन्ती देशकालवस्त्वन्तरसङ्गान्महात्रिपुरसुन्दरी वै प्रत्यक् चितिः ।। 4 ।।**

*saiva puratrayaṃ śarīratrayaṃ vyāpya bahirantaravabhāsayantī deśakālavastvantarasaṅgānmahātripurasundarī vai pratyak citiḥ //*

She has manifested (created) the three types of bodies of the creatures, the gross, the subtle and the causal, and having three levels of existence such as the waking state, the dreaming state and the deep sleep state of consciousness. She uniformally pervades in all these three and spreads her illumination and glory everywhere. That Goddess—who is the most beautiful in the whole of creation consisting of the so-called three worlds and is known as 'Mahātripurasundarī'—lives as pure consciousness in the whole world, in all dimensions of time (i.e. the past, the present and the future), and in all types of objects (i.e. animate as well as inanimate) without getting attached to or involved with them at all (4).

[Note :—The three worlds are—the celestial or heavenly world, the terrestrial or mortal world and the subterranean or nether world.]

**सैवात्मा ततोऽन्यदसत्यमनात्मा अत एषा ब्रह्मसंवित्तिर्भावाभावकलाविनिर्मुक्ता चिद्विद्याद्वितीय-ब्रह्मसंवित्तिः सच्चिदानन्दलहरी महात्रिपुरसुन्दरी बहिरन्तरनुप्रविश्य स्वयमेकैव विभाति। यदस्ति सन्मात्रम्। यद्विभाति चिन्मात्रम्। यत्प्रियमानन्दं तदेतत्सर्वाकारा महात्रिपुरसुन्दरी। त्वं चाहं च सर्वं विश्वं सर्वदेवता। इतरत्सर्वं महात्रिपुरसुन्दरी। सत्यमेकं ललिताख्यं वस्तु तदद्वितीयमखण्डार्थं परं ब्रह्म।। 5 ।।**

*saivātmā tato'nyamasatyamanātmā ata eṣā brahmasaṃvittirbhāvabhāvakalā-vinirmuktā cidvidyā'dvitīyabrahmasaṃvittiḥ saccidānandalaharī mahā-tripurasundarī bahirantaranupraviśya svayamekaiva vibhāti/ yadasti sanmātram/ yadvibhāti cinmātram/ yatpriyamānandaṃ tadetatsarvākārā mahātripurasundarī/ tvaṃ cāhaṃ ca sarvaṃ viśvaṃ sarvadevatā/*

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*itaratsarvaṃ mahātripurasundarī / satyamekaṃ lalitākhyaṃ vastu tadadvitīyamakhaṇḍārthaṃ paraṃ brahma //*

She (the divine Goddess) symbolises 'Ātmā' (soul, spirit, pure consciousness). Except her, everything else is false and without 'Ātmā' (or without any essence, truth, consciousness or life). She is an embodiment of 'Brahma Vidyā' (knowledge of the Supreme Being called Brahma), is free from all wants and shortages, is pure enlightenment and knowledge, and is 'Śakti' (energy, power, prowess, potent) personified. She is the only one who can help one to witness the unique and matchless entity called Brahma. That 'Mahā Tripura Sundarī' (see verse no. 4) alone assumes the form of waves or frequencies of subtle energy and pervades both the external as well as the internal worlds (i.e. the outside as well as the inside of the creature).

[She has the following three forms—] Her 'Aṣṭi' (अष्टि) form makes a creature aware of the physical world around him, the 'Bhaṭi' (भटि) form makes him aware of the pure consciousness residing in his bosom, and the 'Priyā' (प्रिया) form is blissfulness and endearment personified. In this manner, 'Mahā Tripura Sundarī' is present in all the forms—you and me, the entire world including all the Gods and everything else that exists is nothing else but 'she'. The only object that is eternal, supreme and absolute is that Goddess known by the name of 'Lalitā' (ललिता)—she is truthful and unique, without a second, un-fractionable, immutable and imperishable as well as the ultimate and absolute supreme essence called Brahma (5).

**पञ्चरूपपरित्यागादस्वरूपप्रहाणतः। अधिष्ठानं परं तत्त्वमेकं सच्छिष्यते महत् इति।।6।।**

*pañcarūpaparityāgādasvarūpaprahāṇataḥ / adhiṣṭhānaṃ paraṃ tattvamekaṃ sacchiṣyate mahat iti //*

When the Goddess goes beyond or transcends her five forms (which are 'Aṣṭi', 'Bhaṭi', 'Priyā', various names and forms—or the various combinations of the five elements of creation such as the earth, water, fire, air and space which have combined themselves in various permutations and combinations to form this myriad and vast cosmos) but does not abandon her essential and truthful form, the supreme authority that remains is the one which is the supreme, eternal, imperishable, immutable and glorious essence of everything that exists (6).

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[Note :—That is, though this varied cosmos, with its endless variable forms, is a manifestation of that supreme Goddess, but if one were to go beyond it to seek the actual truth, then one concludes that the Goddess is only one, has only one truthful form, only one truthful existence, only one truthful essence and principle, and that is none other than Brahma.]

**प्रज्ञानं ब्रह्मेति वा अहं ब्रह्मास्मीति वा भाष्यते। तत्त्वमसीत्येवं संभाष्यते। अयमात्मा ब्रह्मेति वा ब्रह्मैवाहमस्मीति वा।। 7।।**

*prañānaṃ brahmeti vā ahaṃ brahmāsmīti vā bhāṣyate / tattvamasītyevaṃ saṃbhāṣyate / ayamātmā brahmeti vā brahmaivāhamasmīti vā //*

That supreme, transcendental and essential element is expressed in the terms of the following statements—'enlightenment is Brahma' (प्रज्ञानं ब्रह्मेति), or 'I am Brahma' (अहं ब्रह्मास्मीति), or 'That art thou' (तत्त्वमसीत्येव), or 'Ātmā is Brahma' (अयमात्मा ब्रह्मेति), or 'Brahma is I' (अहं ब्रह्मास्मीति), and other such universally and eternally truthful statements about Brahma (7).

**योऽहमस्मीति वा सोऽहमस्मीति वा योऽसौ सोऽहमस्मीति वा या भाष्यते सैषा षोडशी श्रीविद्या पञ्चदशाक्षरी श्रीमहात्रिपुरसुन्दरी बालाम्बिकेति बगलेति वा मातङ्गीति स्वयंवरकल्याणीति भुवनेश्वरी चामुण्डेति चण्डेति वाराहीति तिरस्करिणीति राजमातङ्गीति वा शुकश्यामलेति वा लघुश्यामलेति वा अश्वारूढेति वा प्रत्यङ्गिरा धूमावती सावित्री सरस्वती गायत्री ब्रह्मानन्दकलेति।। 8।।**

*yo'hamasmīti vā so'hamasmīti vā yo'sau so'hamasmīti vā yā bhāṣyate saiṣā ṣoḍaśī śrīvidyā pañcadaśākṣarī śrīmahātripurasundarī bālāṃbiketi bagaleti vā mātaṅgīti svayaṃvarakalyāṇīti bhuvaneśvarīti cāmuṇḍeti caṇḍeti vārāhīti tiraskariṇīti rājamātaṅgīti vā śukaśyāmaleti vā laghuśyāmaleti vā aśvārūḍheti vā pratyaṅgirā dhūmāvatī sāvitrī gāyatrī sarasvatī brahmānandakaleti //*

The statements of the Vedas such as—'That is I' (योऽहमस्मीति), 'It is me' (सोऽहमस्मीति), 'That thou art' (योऽसौ), 'I am also it' (सोऽहमस्मीति), etc. help in describing that supreme knowledge which is called 'Śrī Vidyā' having sixteen branches. She is the Goddess worshipped by the 15-letter 'Mantras'(पञ्चदशाक्षरी) and has various names such as the following —(i) 'Mahā Tripura Sundarī' (महात्रिपुरसुन्दरी), (ii) 'Bālā' (बाला), (iii) 'Ambikā' (अम्बिकेति), (iv) 'Bagalā' (बगलेति), (v) 'Mātaṅgī' (मातङ्गीति), (vi) 'Svayaṃvara-Kalyāṇī' (स्वयंवरकल्याणीति), (vii) 'Bhuvaneśvarī' (भुवनेश्वरीति), (viii) 'Cāmuṇḍā' (चामुण्डेति), (ix) 'Caṇḍā' (चण्डेति), (x) 'Vārāhī' (वाराहीति), (xi) 'Tiraskariṇi'

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(तिरस्करिणीति), (xii) 'Rājamātaṅgī' (राजमातङ्गीति), (xiii) 'Śukaśyāmalā' (शुकश्यामलेति), (xiv) 'Laghuśyāmalā' (लघुश्यामलेति), (xv) 'Aśvārūḍhā' (अश्वारूढेति), (xvi) 'Pratyaṅgirā' (प्रत्यङ्गिरा), (xvii) 'Dhūmāvatī' (धूमावती), (xviii) 'Sāvitrī' (सावित्री), (xix) 'Sarasvatī' (सरस्वती), (xx) 'Gāyatrī' (गायत्री), (xxi) 'Brahmānanda Kalā' (ब्रह्मनन्दकलेति), etc. (8).

**ऋचो अक्षरे परमे व्योमन्। यस्मिन्देवा अधि विश्वे निषेदुः। यस्तन्न वेद किमृचा करिष्यति। य इत्तद्विदुस्त इमे समासते।। इत्युपनिषत्।। ९।।**

*ṛco akṣare parame vyoman / yasmindevā adhi viśve niṣeduḥ / yastanna veda kimṛcā kariṣyati / ya ittadvidusta ime samāsate // ityupaniṣat //*

The Vedas, in the form of divine and cosmic words or sounds, have their abode in the vast space of the sky where all the Gods reside. What can a man get or benefit by reading or reciting the Vedas if he does not make an effort to understand that supreme knowledge (called Brahma, a knowledge which is eternal, absolute, universal and truthful)? That person who realises the truth about the vast sky (or the essential tenets of the vast repository of knowledge embodied in and personified by the Vedas), verily, he finds permanent abode in it i.e. he becomes so engrossed in that knowledge that he literally drowns or submerges himself in it. And since this knowledge is as vast as the sky, the seeker/aspirant is deemed to have taken residence in the sky of the knowledge represented by the Vedas. In other words, he dissolves himself and loses his independent identity as a creature and becomes one with the transcendental knowledge (of Brahma) as contained in the Vedas, and consequentially, he finds permanent peace, contendedness, bliss and beatitude there. This is verily what this Upaniṣad says (9).

## शान्तिपाठ

## Śāntipāṭha

**ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।**

**ॐ शान्तिः ! शान्तिः !! शान्तिः !!!**

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi /*

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*vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhīītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāramavatu / avatu māmavatu vaktāramavatu vaktāram /*
*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

## Nugget of Wisdom

अहमिन्द्रो न पराजिग्ये (ऋग्वेद, 10/48/5)
*ahamindro na prājigye* *(Ṛg Veda, 10/48/5)*
I am the Ātmā; no one can defeat me. (Ṛg Veda, 10/48/5)

* * *

(O Mahādevī), the indweller in all objects, as the Sun you create all beings, as the Moon you again nourish them, as Fire you burn and also carry oblations (to higher realms); these three manifestations of power are born of you.
*(Prapañcasāra Tantra, 11-55)*

(O Devī), gathering a minute particle of dust from your lotus feet, Brahmā brings into being the universe in all its perfection; Viṣṇu somehow supports it with his thousand heads (in his incarnation as Śeṣanāga), and Śiva, having crushed it (at the time of cosmic dissolution) smears the dust all over his frame.
*(Saundarya Laharī, 2)*

* * *

'After this prayer, I once found myself inundated with a vivid light; it seemed to me that a veil was lifted up from before my eyes of the spirit, and all the truths of human science, even those that I had not studied, became manifest to me by an infused knowledge. This state of intuition lasted for about twenty-four hours, and then, as if the veil had fallen again, I found myself as ignorant as before. At the same time, an interior voice said to me: 'Such is human knowledge; of what use is it? It is I, it is my love, that must be studied.''
*—Vision of St. Francis Xavier*

He saw a light which banished away the darkness of the night—upon this sight a marvelous strange thing followed. The whole world, gathered—as it were—under one beam of the sun, was presented before his eyes. For by that supernatural light, the capacity of the inward soul is enlarged. But albeit the world was gathered together before his eyes, yet were not the heaven and earth drawn into any lesser form than they be of themselves, but the soul or the beholder was more enlarged.' *—Vision of St. Benedict*

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Appendix - 1

# Puruṣa Sūkta

## ( पुरुष सूक्त )

The following 'Puruṣa Sūkta' (i.e. the principal principles and sacred tenets or doctrines pertaining to the 'Virāṭ Puruṣa' or the macrocosmic Soul of Nature or the primary Male aspect of the cosmos) is the foundation on which 'Mudgalopaniṣad', Chapter 6 of this book is based. It describes the Genesis of creation as per Yajur Veda, 31st Chapter, and Ṛg Veda, 10th division, hymne 19.

**ॐ सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्। स भूमिं विश्वतो वृत्वात्यतिष्ठ- द्दशाङ्गुलम्।। 1।।**

*om sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt / sa bhūmiṃ viśvato vṛtvātyatiṣṭhaddaśāṅghulam //*

OM salutations! That Supreme Being has thousands of heads, eyes and feet. He surrounds/girdles this entire cosmos and stays about ten fingers above it. That is, he is larger in dimension and perspective than the entire creation (1).

**ॐ पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम्। उतामृतत्वस्येशानो यदन्नेनातिरोहति।। 2।।**

*om puruṣa evedaṃ sarvaṃ yadbhūtaṃ yacca bhavyam / utāmṛtatvasyeśāno yadannenātirohati //*

OM salutations! Whatever is present now, existed in the past and shall be in the future are nothing else but that supreme 'Puruṣa' (Being). Aside of it, he is the Lord and Master of those who have drunk the elixir of eternity (i.e. have died and become a spirit, which is eternal) as well as those who survive on food (i.e. the mortal creatures of the temporal world) (2).

**ॐ एतावानस्य महिमातो ज्यायांश्च पूरुषः। पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि।। 3।।**

*om etāvānasya mahimāto jyāyāṃśca pūruṣaḥ / pādo'sya viśvā bhūtāni tripādasyāmṛtaṃ divi //*



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OM salutations! The whole cosmos having a past, a present and a future is a glorious manifestation of the Supreme Being's majesty, magnificence and glory. He is greater and more stupendous than his own creation. This entire world consisting of the five elements called 'Bhūtas' (earth, fire, water, air and space) is only one fourth of his vast manifestation/revelation. The remaining three fourths of his manifestation/revelation incorporate the eternal and divine abodes (such as Vaikuṇṭha, the abode of Viṣṇu, Śiva's abode, Brahmā 's abode called Brahma Loka etc.) (3).

**ॐ त्रिपादूर्ध्व उदैत् पुरुषः पादोऽस्येहाभवत्पुनः। ततो विष्वङ् व्यक्रामत् साशनानशने अभि॥ 4॥**

*om tripādūrdhva udait puruṣaḥ pādo'syehābhavatpunaḥ / tato viṣvaṅ vyakrāmat sāśanānaśane abhi //*

OM salutations! That Supreme Bering is beyond the reach and purview of this delusory and artificial world. He shines eternally in the remaining three fourths of the world called 'Tripāda' (i.e. the celestial world described in verse no. 3). Only one of his various facets has being revealed as this world. That is why he pervades in and incorporates this whole animate as well as inanimate world (4).

**ॐ तस्माद् विरालजायत विराजो अधि पूरुषः। स जातो अत्यरिच्यत पश्चद् भूमिमथो पुरः॥ 5॥**

*om tasmād virālajāyata virājo adhi pūruṣaḥ / sa jāto atyaricyata paścād bhūmimatho puraḥ //*

OM salutations! The cosmos has been created/evolved from that Supreme Being who was present even before the beginning (or the start of the beginning of creation). That Supreme Being was the precursor to 'Virāṭ Puruṣa' (and 'Hiraṇyagarbha'—both Brahmā and Viṣṇu according to different interpretations). Being born, he (Virāṭ Puruṣa) became illuminated (i.e. came to the fore, became highlighted, became the first entity that was discernible at the beginning of creation because there was nothing prior to him). In due course, he created land (the earth, the world) and the creatures (who inhabited and populated those worlds) (5).

**ॐ यत्पुरुषेण हविषा देवा यज्ञमतन्वत। वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः॥ 6॥**

*om yatpuruṣeṇa haviṣā devā yajñamatanvata / vasanto asyāsīdājyaṃ grīṣma idhmaḥ śaraddhaviḥ //*

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OM salutations! The Gods symbolically performed the 1st great sacred cosmic fire sacrifice to create the world. [It is like igniting the nuclear chain reaction in a vast cosmic nuclear reactor]. That Supreme Being was offered sacred fire sacrifices in the 1st ritual done for creation. 'Spring' season became the clarified butter (Ghee), the 'summer' season became the fire-wood, and the 'winter' season became the other assorted items (such as pudding, cereals, fruits, honey etc.) used as sacrificial offerings in the 'cosmic fire' (which was like the cosmic cauldron, the cosmic furnace which shaped the worlds) (6).

**ॐ तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः। तेन देवा अयजन्त साध्या ऋषयश्च ये।। 7।।**

*om taṃ yajñaṃ barhiṣi praukṣan puruṣaṃ jātamagrataḥ / tena devā ayajanta sādhyā ṛṣayaśca ye //*

OM salutations! The Gods, accompanied by the sages and seers, in order to accomplish their objective (of creation), sprinkled some sanctified water using twigs or blades of grass as spatula or brush on that divine 1st 'Puruṣa' (Virāṭ or Hiraṇyagarbha) and mentally completed the formality of doing the elaborate fire sacrifice. [That is, instead of going through the procedure of elaborate sacred sacrificial rituals, everything was done mentally in a symbolic fashion. Further, the reason for doing it mentally without actually using the various offerings, is that the creation had not come into being at that time. The sprinkling of holy water was to baptise the newly created 'Virāṭ Puruṣa' (or Hiraṇyagarbha) and vest him with the authority and powers to initiate the process of creation] (7).

**ॐ तस्माद्यज्ञात्सर्वहुतः सम्भृतं पृषदाज्यम्। पशून् ताँश्चक्रे वायव्यानारण्यान् ग्राम्याश्च ये।। 8।।**

*om tasmādyajñātsarvahutaḥ sambhṛtaṃ pṛṣadājyam / paśūn tāṃścakre vāyavyānāraṇyān grāmyāśca ye //*

OM salutations! From that sacred sacrifice where everything was offered in the cosmic furnace or cauldron, the gross forms of milk and its products emerged. [The earlier offerings in verse no. 6 were symbolic in nature. It is obvious that those abstract offerings now assumed a tangible form to sustain and propagate the creation.] The empowered 'Puruṣa' (Hiraṇyagarbha or Brahmā, the creator) produced the creatures who inhabited the villages, the air and the forest (i.e. the humans, the birds and the animals) (8).

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**ॐ तस्माद्यज्ञात्सर्वहुत ऋचः सामानि जज्ञिरे। छन्दांसि जज्ञिरे तस्माद् यजुस्तस्मादजायत्।। 9।।**

*om tasmādyajñātsarvahuta ṛcaḥ sāmāni jajñire / chandāṃsi jajñire tasmād yajustasmādajāyata //*

OM salutations! From the cosmic fire in which everything had been offered (by the Gods, sages and seers), the 'Virāṭ Puruṣa' (Brahmā, also called Hiraṇyagarbha) produced the Ṛg and Sāma Vedas. Out of them evolved the various hymns (Psalms). He also produced the Yajur Veda (9).

[Note :—Creation of the Vedas symbolises the creation of the faculty of intellect and speech, the powers to learn, to reason, and evolve mentally and intellectually into a higher being, i.e. the development of the brain and the mind, the faculty of thought and intelligence, the various arts, skills, crafts and sciences, and the vast body of knowledge which distinguishes a man from an animal.]

**ॐ तस्मादश्वा अजायन्त ये के चोभयादतः। गावो ह जज्ञिरे तस्मात्तस्माज्जाता अजावयः।। 10।।**

*om tasmādaśvā ajāyanta ye ke cobhayādataḥ / ghāvo ha jajñire tasmāttasmājjātā ajāvayaḥ //*

OM salutations! From that divine 'Puruṣa', empowered by the sacred cosmic sacrifice, next emerged the hoofed animals such as the horses and the other such animal with two jaws (i.e. having an upper and a lower row of teeth) such as the cows, goats and sheep (10).

**ॐ यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन्। मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते।। 11।।**

*om yatpuruṣaṃ vyadadhuḥ katidhā vyakalpayan / mukhaṃ kimasya kau bāhū kā ūrū pādā ucyete //*

OM salutations! Now, that divine 'Puruṣa', who was consecrated by the Gods (through the means of the cosmic fire sacrifice as in verse nos. 6-7), had various symbolic forms. Now follows the description of his myriad mouths, arms, thighs, legs etc.—or what forms they took when this cosmos gradually evolved (or crystallised) from that 1st entity called 'Virāṭ' or 'Hiraṇyagarbha' (11).

**ॐ ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः। ऊरू तदस्य यद् वैश्यः पद्भ्यां शूद्रो अजायत।। 12।।**

*om brāhmaṇo'sya mukhamāsīdbāhū rājanyaḥ kṛtaḥ / ūrū tadasya yad vaiśyaḥ padbhyāṃ śūdro ajāyata //*

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OM salutations! Brāhmaṇas (the priestly class) were the 'Virāṭ Puruṣa's mouth' (i.e. they were created from his mouth; they represented his mouth through which the supreme Lord could speak words of wisdom and guide his creation towards knowledge and the truth). The 'Kṣatriyas' (the warrior class) were his two arms (i.e. they were created from his arms; they represented his arms and symbolised the strength and the courage of the Lord to give protection to his creation). The 'Vaiśyas' (the trading class) were his thighs (i.e. they were created from his thigh; they represented his thigh because they had to do a lot of traveling in order to foster economy which would help to enhance wealth and prosperity for the creation and supply them with the necessities of life). The 'Śūdras' (i.e. the labour and the servant class) were his legs (i.e. they were produced from his foot; they represented the lower part of his legs and their duty was to serve the other three classes, take care of their daily chores so that they can devote their time and energy for other important things which were assigned to them by the supreme Lord) (12).

**ॐ चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत। मुखादिन्द्रश्चग्निश्च प्राणाद् वायुरजायत।। 13।।**

*om candramā manaso jātaścakṣoḥ sūryo ajāyata / mukhādindraścagniśca prāṇād vāyurajāyata //*

OM salutations! Form that Virāṭ's mind and heart was produced the Moon; his eyes produced the Sun, his mouth produced Indra (the king of Gods) and Fire; and his 'Prāṇa' (the vital life giving force) produce the Wind (13).

**ॐ नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत। पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ अकल्पयन्।। 14।।**

*om nābhyā āsīdantarikṣaṃ śīrṣṇo dyauḥ samavartata / padbhyāṃ bhūmirdiśaḥ śrotrāttathā lokān akalpayan //*

OM salutations! From that Virāṭ Puruṣa's navel was produced the Space (here indicating the celestial space); his head produced the Heaven; his legs produced the Earth; and his ears produced the Various Directions. In this way, the entire cosmos was imagined as having its existence in this 'Virāṭ Puruṣa' produced as a result of the cosmic fire sacrifice done for the purpose of the creation (14).

**ॐ सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः। देवा यद्यज्ञं तन्वाना अबध्नन् पुरुषं पशुम्।। 15।।**

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*om saptāsyāsan paridhayastriḥ sapta samidhaḥ kṛtāḥ / devā yadyajñaṃ tanvānā abadhnan puruṣaṃ paśum //*

OM salutations! At the time of the cosmic fire sacrifice done by the Gods with the avowed aim of initiating the process of creation, they bridled the 'Virāṭ Puruṣa' (i.e. they prevailed upon him or inspired him to start creating the cosmos) as if he were a sacrificial animal. The seven oceans formed the girdle around it while the twenty one types of 'Chandas' (poetic compositions, stanzas, meter or rhyme in poetry; here referring to the hymns of the Vedas) became the symbolic fire-wood or fuel for that sacrifice (15).

**ॐ वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसस्तु पारे। सर्वाणि रूपाणि विचित्य धीरो नामानि कृत्वाभिवदन् यदास्ते।। 16।।**

*om vedāhametaṃ puruṣaṃ mahāntamādityavarṇaṃ tamasastu pāre / sarvāṇi rūpāṇi vicitya dhīro nāmāni kṛtvābhivadan yadāste //*

OM salutations! I know that majestic and great divine 'Puruṣa' who is splendorous as the Sun and beyond the reach of darkness (of ignorance and delusions). The one who lives and plays in the mind-intellect of all, crafted all the various forms, shapes and contours of the entities that constituted the creation at the time of its origin, and gave each and every one of them a specific nomenclature.

Having done so, he merged or dissolved himself in all the entities, and as a result, he became all pervading and omnipresent. He observed all the characteristic behaviours particular to each of those entities while they interacted with each other and independently carried on the transactions expected of them in this world, though all of these entities were nothing else but different manifestations of the same Brahma. [That is, though the same Brahma had revealed himself in the enormous variety of creatures in this world, each having its own distinct characteristic features, behavioural patterns and nomenclatures, when these creatures interacted with each other, they behaved independently as if they had their own distinctive personality and authority as well as special characteristic notwithstanding the fact that their essential and fundamental nature—the Brahma—is the one and the same in all. The Brahma concealed himself so cleverly, so imperceptibly, so subtly in the creatures that though this fact of the uniformity of one Brahma in all was taught to them repeatedly through the teaching of so many scriptures,

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they just could not recognise this very basic tenet while interacting amongst themselves. This lead to schism, falsehood and the erroneous concept of 'you' and 'me', which is absolutely and fundamentally wrong; it is like the illusion of mirage in a dessert] (16).

**ॐ धाता पुरस्ताद्यमुदाजहार शक्रः प्रविद्वान् प्रदिशश्चतस्रः। तमेवं विद्वानमृत इह भवति नान्यः पन्था विद्यते अयनाया।। 17।।**

*om dhātā purastādyamudājahāra śakraḥ pravidvān pradiśaścatasraḥ / tamevaṃ vidvānamṛta iha bhavati nānyaḥ panthā vidyate ayanāyā //*

OM salutations! Those adroit, wise, erudite and sagacious persons who recognise that the supreme Puruṣa (Being) is all pervading, all permeating and omnipresent, that the enormous variations of this creation are nothing else but the various forms of the same supreme Being who was lauded, honoured and praised by Brahmā (the creator) on some earlier occasion by means of hymns sung in his praises, and recognised as being present in all the four directions by Indra (the king of God) himself—are able to receive the nectar-like divine state of emancipation and salvation right here on this earth while they are still alive. Apart from it, there is no other path to attain that supreme state for the self (17).

**ॐ यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन्। ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः।। 18।।**

*om yajñena yajñamayajanta devāstāni dharmāṇi prathamānyāsan / te ha nākaṃ mahimānaḥ sacanta yatra pūrve sādhyāḥ santi devāḥ //*

OM salutations! The Gods worshipped the Supreme Puruṣa (Being) through the fire sacrifice (as described earlier in verse no. 6-7). Out of this sacrifice, the first that emerged were all the 'Dharmas' (codes of righteous conduct). By following the tenets of 'Dharma', the Gods became divine, holy and exalted, acquired fame and majesty, and enjoyed the comfort and glory of heaven where the ancient Lord—who is the object of worship, adoration, admiration, reverence, honour and praise—resides (18).

* * *

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## Nuggets of Wisdom

**स एष एक एकवृदेक एव** (अथर्ववेद, 13/5/7)

*sa eṣa eka ekavṛdeka eva* *(Atharva Veda, 13/5/7)*

The Lord God is one and truthfully one. (Atharva Veda, 13/5/7)

**एक एव नमस्यो विक्ष्वीड्यः** (अथर्ववेद, 2/2/1)

*eka eva namasyo vikṣvīdyaḥ* *(Atharva Veda, 2/2/1)*

The Supreme Soul is the only entity worth worshipping, adoring, honouring and eulogising by the subjects of creation/cosmos.

(Atharva Veda, 2/2/1)

**स नो मुञ्चत्वंहसः** (अथर्ववेद, 4/23/1)

*sa no muñcatvaṃhasaḥ* *(Atharva Veda, 4/23/1)*

Let the Lord liberate/deliver/free us from sins/evils

(Atharva Veda, 4/23/1)

**य इत् तद्विदुस्ते अमृतत्वमानशुः** (अथर्ववेद, 9/10/1)

*ya it tadviduste amṛtatvamānaśuḥ* *(Atharva Veda, 9/10/1)*

Those who realise that essential nectar called 'Amṛta', which is thee lixir of eternity, bliss and truth, are able to attain emancipation and salvation.

(Atharva Veda, 9/10/1)

**सं श्रुतेन गमेमहि** (अथर्ववेद, 1/1/4)

*saṃ śrutena gamemahi* *(Atharva Veda, 1/1/8)*

Let us be enlightened and empowered by the teachings of the Vedas.

(Atharva Veda, 1/1/4)

**आ रोह तमसो ज्योतिः** (अथर्ववेद, 8/1/8)

*ā roha tamasi jyotiḥ* *(Atharva Veda, 8/1/8)*

Get out from darkness (of ignorance/delusions) and proceed towards light (i.e. wisdom/enlightenment). (Atharva Veda, 8/1/8)

**मा पुरा जरसो मृथाः** (अथर्ववेद, 5/30/17)

*mā purā jaraso mṛthāḥ* *(Atharva Veda, 5/30*

Oh Man! Don't die before old age (i.e. before your time is due).

(Atharva Veda, 5/30/17)

'All things were made by him, and without him was not anything made that was made, in him was life, and the life was the light of men. And the light

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shineth in darkness, and the darkness comprehended it not. He was in the world, and the world was made by him, and the world knew him not' (Bible, Gospel of St. John, 1/3-5, 10); 'That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon and hour hands have handled, of the Word of Life. For the life was manifested, and we have seen it, and bear witness, did shew unto you that eternal life which was with the Father, and was manifested unto us. That which we have seen and heard declare we unto you, that ye also may have fellowship with us' (Bible, Epistle of John, 1/1/1-3).

* * *



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Appendix - 2

# Śrī Sūkta

## ( श्री सूक्त )

The Śrī Sūkta is part of Saubhāgyalakṣmī Upaniṣad, Chapter 9 of this book. It invokes the divine Goddess Lakṣmī, the patron Goddess of prosperity, abundance and material well-being so essential for sustenance of this world.

**हिरण्यवर्णां हरिणीं सुवर्णरजतस्त्रजाम्। चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह।। 1।।**

*hiraṇyavarṇāṃ hariṇīṃ suvarṇarajatasrajām / candraṃ hiraṇmayīṃ lakṣmīṃ jātavedo ma ā vaha //*

Oh the all-knowing, omniscient Fire God ! Invoke the Goddess called Lakṣmī for me. Her complexion is of the colour of gold which is slightly green tinged; she wears necklaces of gold and silver, her radiance is like that of the moon; and she is golden in form (1).

[Note :—'Gold' is a metaphor for prosperity, abundance and material well-being, while 'green' is symbolic of fertility, vitality, nourishment and vibrant flourṣing life and vegetation.]

**तां म आ वह जातवेदो लक्ष्मीमनपगामिनीम्। यस्यां हिरण्यं विन्देयं गामश्वं पुरुषानहम्।। 2।।**

*tāṃ ma ā vaha jātavedo lakṣmīmanapagāminīṃ / yasyāṃ hiraṇyaṃ vindeyaṃ gāmaśvaṃ puruṣānahaṃ //*

Oh the all-knowing, omniscient Fire God! Invoke for me that Goddess Lakṣmī who is indestructible (i.e. eternal, immutable and infinite), and by whose coming I shall be blessed with gold, cows, horses and sons etc. (i.e. with all prosperity and treasures of this world; I shall have ample livestock and a happy and prosperous family) (2).

**अश्वपूर्वां रथमध्यां हस्तिनादप्रमोदिनीम्। श्रियं देवीमुप ह्वये श्रीर्मा देवी जुषताम्।। 3।।**

*aśvapūrvāṃ rathamadhyāṃ hastināḍapramodinīm / śriyaṃ devīmupa hvaye śrīrmā devī juṣatām //*

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I invoke that Goddess whom horses follow in the front and chariots at the rear (i.e. who rides on a chariot drawn by horses), and who feels exhilarated by the trumpets of elephants (i.e. her entourage is accompanied by elephants). Let such a Goddess become attainable by me. [These signify her royal regalia, pomp and majesty] (3).

**कां सोस्मितां हिरण्यप्राकारामार्द्रां ज्वलन्तीं तृप्ता तर्पयन्तीम्। पद्मेस्थितां पद्मवर्णां तामिहोप ह्वये श्रियम्।। 4।।**

*kāṃ sosmitāṃ hiraṇyaprākārāmārdrāṃ jvalantīṃ tṛptā tarpayantīm / padmesthitāṃ padmavarṇāṃ tāmihopa hvaye śriyam //*

She is a personification of Brahma. She smiles softly and sweetly (i.e. benevolently, gracefully and magnanimously), is adorned by golden ornaments, is merciful and compassionate, is illuminated and radiant, is a bestower of all fulfillments (i.e. she fulfills all my wishes as well as the wishes of all her devotees), is benign, benevolent, munificent and gracious towards her devotees, is seated on a lotus, and who's complexion is like that of a lotus itself—I invoke such a Goddess called Lakṣmī (4).

**चन्द्रां प्रभासां यशसा ज्वलन्तीं श्रियं लोके देवजुष्टामुदाराम्। तां पद्मिनीमीं शरणं प्र पद्येऽलक्ष्मीर्मे नश्यतां त्वां वृणे।। 5।।**

*candrāṃ prabhāsāṃ yaśasā jvalantīṃ śriyaṃ loke devajuṣṭāmudārām / tāṃ padminīmīṃ śaraṇaṃ pra padye'lakṣmīrme naśyatāṃ tvāṃ vṛṇe //*

I take the shelter of Goddess Lakṣmī whose auspicious radiance is like that of the resplendent moon, who is dazzling like the lightening, is radiant with good fame and name, is worshipped, adored and honoured by the Gods in heaven, is magnanimous and generous, and holds a lotus in her hands. Let my poverty and deprivation be dispelled by her grace (5).

**आदित्यवर्णे तपसोऽधि जातो वनस्पतिस्तव वृक्षोऽथ बिल्वः। तस्य फलानि तपसा नुदन्तु या अन्तरा याश्च बाह्या अलक्ष्मीः।। 6।।**

*ādityavarṇe tapaso'dhi jāto vanaspatistava vṛkṣo'tha bilvaḥ / tasya phalāni tapasā nudantu yā antarā yāśca bahyā alakṣmīḥ //*

Oh the one with a Sun-like illumination and splendour! It is because of your 'Tapa' (austerities) that the 'Bilva' tree (the wood-apple tree) was created, which is considered the best and most auspicious amongst trees

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for the purpose of worship. Let its fruits dispel/remove our internal and external poverty and deprivation (6).

**उपैतु मां देवसखः कीर्तिश्च मणिना सह। प्रादुर्भूतोऽस्मि राष्ट्रेऽस्मिन् कीर्तिमृद्धिं ददातु मे।। 7।।**

*upaitu māṃ devasakhaḥ kīrtiśca maṇinā saha / prādurbhūto'smi rāṣṭre'smin kīrtimṛddhiṃ dadātu me //*

Oh Goddess! Let me get (or befriend, acquire) 'Kubera', the friend of Gods (and their treasurer), his friend 'Maṇibhadra' and 'Kīrti', the daughter of Prajāpati Dakṣa (who is the guardian of the world). [That is, let me have wealth and fame as well as the blessings of great Gods and Goddesses). I have taken birth in this world, so bless me with fame and prosperity (7).

**क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम्। अभूतिमसमृद्धिं च सर्वां निर्णुद मे गृहात्।। 8।।**

*kṣutpipāsāmalāṃ jyeṣṭhāmalakṣmīṃ nāśayāmyaham / abhūtima-samṛddhiṃ ca sarvāṃ nirṇuda me gṛhāt //*

I want/wish the destruction and elimination of the elder sister of Lakṣmī called 'anti-Lakṣmī' (अलक्ष्मी—who is the patron Goddess of poverty and deprivation). She is always emaciated and miserable as well as tormented by thirst and hunger. Oh Goddess! Remove all signs of poverty and inauspiciousness from my household (8).

[Note :—Just like we have Christ and anti-Christ, this Upaniṣad tells us about Lakṣmī and her opposite anti-Lakṣmī.]

**गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीम्। ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम्।। 9।।**

*gandhadvārāṃ durādharṣāṃ nityapuṣṭāṃ karīṣiṇīṃ / īśvarīṃ sarva-bhūtānāṃ tāmihopahvaye śriyam //*

I invoke Goddess Lakṣmī here in my house. She is invincible and eternally well-nourished. Her form is represented by the fertile earth with the sweet and pleasant fragrance of cow dung emanating from it (i.e. the soil is very fertile and there are plenty of cattle and other livestock in my farm and household). She is the Lord of all elements (9).

[Note :—Earlier society, when the Upaniṣads were composed, was agrarian. Hence references to cows and cow dung are used as a sign of prosperity and well-being.]

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**मनसः काममाकूतिं वाचः सत्यमशीमहि। पशूनां रूपमन्नस्य मयि श्रीः श्रयतां यशः।। 10।।**

*manasaḥ kāmamākūtiṃ vācaḥ satyamaśīmahi / paśūnāṃ rūpamannasya mayi śrīḥ śrayatāṃ yaśaḥ //*

Bless me with fulfillment of wishes and truthfulness of words (i.e. let me be strong enough to be able to fulfill all my desires and to speak the truth without any fear of retribution for speaking it). Let the Goddess of prosperity and well-being come to my place in the form of cows and other livestock, grains, cereals and other paraphernalia of comfort, happiness, joys and succours as well as good fame and name (10).

**कर्दमेन प्रजा भूता मयि सम्भव कर्दम। श्रियं वासय मे कुले मातरं पद्ममालिनीम्।। 11।।**

*kardamena prajā bhūtā mayi sambhava kardama / śriyaṃ vāsaya me kule mātaraṃ padmamālinīm //*

We are the offsprings of sage Kardama, the son of Lakṣmī. Oh sage Kardama! Reveal your-self in our household and establish mother 'Śrī Devī' (Lakṣmī) here. She wears a garland of lotus flowers (11).

[Note :—Sage Kardama is supposed to be the ancestor of the sage who composed this 'Śrī Sūkta'.]

**आपः सृजन्तु स्निग्धानि चिक्लीत वस मे गृहे। नि च देवीं मातरं श्रियं वासय मे कुले।। 12।।**

*āpaḥ sṛjantu srigdhāni ciklīta vasa me gṛhe / ni ca devīṃ mātaraṃ śriyaṃ vāsaya me kule //*

Let water create, nourish, sustain and develop things which are succulent and juicy (i.e. let water bestow fertility to the soil; let there be no draught). Oh 'Ciklīta' (who is the son of Lakṣmī)! You too should reside in our household and inspire mother 'Śrī Devī' (Lakṣmī) to make her abode here (12).

**आर्द्रां पुष्करिणीं पुष्टिं पिङ्गलां पद्ममालिनीम्। चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह।। 13।।**

*ārdrāṃ puṣkariṇīṃ puṣṭiṃ piṅgalāṃ padmamālinīm / candrāṃ hiraṇmayīṃ lakṣmīṃ jātavedo ma ā vaha //*

Oh Fire God! Invoke (invite) Goddess Lakṣmī—who is merciful and compassionate, holds a lotus in her hands, symbolises nourishment and well-being of her dependents, is yellow (golden) complexioned, wears a garland of lotus flowers, has an auspicious radiance and glory like that

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of the moon, and has a golden form—to take a (permanent) residence in my household (13).

**आर्द्रां यःकरिणीं यष्टिं सुवर्णां हेममालिनीम्। सूर्यां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह।। 14।।**

*ārdrāṃ yaḥkariṇīṃ yaṣṭiṃ suvarṇāṃ hemamālinīm / sūryāṃ hiraṇmayīṃ lakṣmīṃ jātavedo ma ā vaha //*

Oh Fire God! Invoke (invite) Goddess Lakṣmī—who has a tender/soft/sweet (i.e. munificent, magnanimous, benevolent, gracious, compassionate) temperament, inspite of her being able to exert/exercise control on, or being able to ruthlessly vanquish the wicked and evil ones, who is a bestower of all goodness and auspiciousness, who provides succour and solace to her devotees, who is of a beautiful and charming form and countenance, who wears a golden necklace, who is like the resplendent Sun (in splendour, radiance and glory), and who is like a deer (considered to be the most docile and beautiful animal)—on my behalf (i.e. invite her to bless me, and be benevolent towards me and my household (14).

**तां म आ वह जातवेदो लक्ष्मीमनपगामिनीम्। यस्यां हिरण्यं प्रभूतं गावो दास्योऽश्वान् विन्देयं पुरुषानहम्।। 15।।**

*tāṃ ma ā vaha jātavedo lakṣmīmanapagāminīm / yasyāṃ hiraṇyaṃ prabhūtaṃ gāvo dāsyo'śvān vindeyaṃ puruṣānaham //*

Oh Fire God! Invoke (invite) Goddess Lakṣmī who never perishes (i.e. is eternal), and whose arrival shall bring in its wake a lot of wealth, cows, servants, horses and sons (i.e. a lot of material prosperity and well-being) for me (15).

**यः शुचिः प्रयतो भूत्वा जुहुयादाज्यमन्वहम्। सूक्तं पञ्चदशर्चं च श्रीकामः सततं जपेत्।। 16।।**

*yaḥ śuciḥ prayato bhūtvā juhuyādājyamanvaham / sūktaṃ pañcadaśarcaṃ ca śrīkāmaḥ satataṃ japet //*

Those who wish to acquire Lakṣmī (i.e. wealth, prosperity and material well-being) should first cleanse themselves, and observing self-restraint, they should recite these fifteen verses of Śrī Sūkta daily by offering 'Ghee' (clarified butter) to the sacrificial fire of the household (in a process called 'Havana') (16).

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'Everything I am or ever hope to be, I owe to my angel mother'.

—*Abraham Lincoln*

'I am neither male nor female, nor am I sexless. I am the Peaceful One, whose form is self-effulgent, self-illuminated, powerful radiance'.

—*Guru Nanak*

'We may think of the divine as a fire whose outgoing warmth pervades the universe'.

—*Plotinus*

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## Appendix - 3

# Caturvedopaniṣad

## ( चतुर्वेदोपनिषद् )

This is a short Upaniṣad said to be enunciated by Lord 'Hiraṇyagarbha' (Lord Viṣṇu) himself (see verse no. 7, last stanza of this Upaniṣad). It appears to be an auxiliary Upaniṣad describing the origin of the Vedas and the world, the macrocosmic nature of 'Hiraṇyagarbha', the benefits of reading and studying it, and finally the paradox of opposites that are so typical of Vedic text—neither this nor that, this as well as that—which is used to bring home the point that everything in this world will come to an end one day (verse no. 8) and that nothing is certain, nothing is definite, no conclusion is perfect, and nothing can be said about anything that is final and its complete description.

**ॐ अथातो महोपनिषदमेव तदाहुः। एको ह वै नारायण आसीत्। न ब्रह्मा न ईशानो नापो नाग्निः न वायुः नेमे द्यावापृथिवी न नक्षत्राणि न सूर्यः। स एकाकी नर एव। तस्य ध्यानान्तरस्थस्य ललाटात् स्वेदोऽपतत्। ता इमा आपः। ता एते नो हिरण्मयमन्नम्। तत्र ब्रह्मा चतुर्मुखोऽजायत। स ध्यातपूर्वामुखो भूत्वा भूरिति व्याहृतिः गायत्रं छन्द ऋग्वेदः। पश्चिमामुखो भूत्वा भुवरिति व्याहृतिस्त्रैष्टुभं छन्दः यजुर्वेदः। उत्तरामुखो भूत्वा स्वरिति व्याहृतिर्जागतं छन्दः सामवेदः। दक्षिणामुखो भूत्वा जनदिति व्याहृतिरानुष्टुभं छन्दोऽथर्ववेदः।। 1।।**

*om athāto mahopaniṣadameva tadāhuḥ / eko ha vai nārāyaṇa āsīt / na brahmā na īśāno nāpo nāgniḥ na vāyuḥ neme dyāvāpṛthivī na nakṣatrāṇi na sūryaḥ / sa ekākī nara eva / tasya dhyānāntarasthasya lalāṭāt svedo'patat / tā imā āpaḥ / tā ete no hiraṇyamayamannaṃ / tatra brahmā caturmukho'jāyata / sa dhyātapūrvāmukho bhūtvā bhūriti vyāhṛtiḥ gāyatraṃ chanda ṛgvedaḥ / paścimāmukho bhūtvā bhuvariti vyāhṛtistraiṣṭubhaṃ chandaḥ yajurvedaḥ / uttarāmukho bhūtvā svariti vyāhṛtirjāgataṃ chandaḥ sāmavedaḥ / dakṣiṇāmukho bhūtvā janaditi vyāhṛtirānuṣṭubhaṃ chando'tharvavedaḥ //*

OM salutation! Now we shall focus on this great Upaniṣad (called Caturveda Upaniṣad). Before the creation of the cosmos, there was only

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one entity called 'Nārāyaṇa'. There was neither Brahmā (the creator) nor 'Īśa' (Śiva, the annihilator). Neither were there the earth, the wind, the sky, the stars and the sun. That cosmic 'Nara' or 'Nārāyaṇa' (the macrocosmic first male; a reference to Viṣṇu) was all alone. He was deeply engrossed in contemplation, meditation and austerity. A sweat drop appeared and dropped from his forehead (because of the severe exertion due to contemplation, mediation and austerity). That drop became the element 'water'. This water is akin to or symbolises the nectar-like food (ambrosia) for us (the creatures). From it (the sweat drop) emerged the 4-headed Brahmā (the creator). While contemplating and meditating, this Brahmā created/produced the following in sequential order—while facing East, he pronounced the letter 'Bhūḥ' (भूः) and created the 'Gāyatrī Chanda' as well as the Ṛg Veda. While facing West, he pronounced the word 'Bhuvaḥ' (भुवः) and created the 'Triṣṭubh Chanda' as well as the Yajur Veda. While facing North, he pronounced the word 'Svaḥ' (स्वः) and created the 'Jagatī Chanda' and the Sāma Veda. Finally, while facing South, he pronounced the word 'Janaḥ' (जनः) and created the 'Anuṣṭup Chanda' and the Atharva Veda (1).

[Note :—(i) The four words pronounced by Brahmā created the four basic components of the cosmos—'Bhūḥ' represented the earth/terrestrial world, 'Bhuvaḥ' represented the space between the earth and the heavens or the sky where the solar system is located, 'Svaḥ' represented the sky beyond the solar system; it means the heavens or the deep recesses of cosmos; inter galactic space, and 'Janaḥ' represented the creatures that inhabited and populated these three worlds.

(ii) The four mouths of Brahmā symbolise the four cardinal directions of the compass and the preaching of the four Vedas symbolising knowledge, erudition and wisdom.

(iii) The 'Chandas' or poetic compositions which were the hymns or psalms of the Vedas represent poetry which, in turn, symbolise the skill with words, the genius, erudition, scholarship, learning and wisdom of the ancient sages who first inhabited this earth. Since knowledge had to be preserved and transmitted orally, it was thought prudent that lines that rhymed like a poem and which could be sung were easy to remember than paragraphs after paragraphs of dry prose. That's why, in ancient times, poetry was the usual and most accepted medium of disseminating knowledge and information. Hymns that could be chanted with a particular beat and rhythm were more acceptable than a monotonous dry prose. The Vedas stand for wisdom and enlightenment, knowledge and information. The knowledge or the science of creation and Nature



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needed words to be understood and explained to others, giving rise to the need for a system or style of narration called 'Chandas' which were poetic narrative styles. The word 'Chanda' means—a poetic composition, rhyme, a metre or stanza in poetry, a measure in music, or hymns or psalms of the Vedas.

(iv) The various 'Chanda' are the following—(a) The 'Gāyatrī Chanda' has twenty four letters and syllables divided into three steps or stanzas. (b) The 'Triṣṭubh Chanda' is a verse of four lines in which each line has eleven letters; 11× 4 = 44 letters in all. (c) The 'Jagatī Chanda' is a verse of six lines, each line having 8-letters = there are total forty eight letters. (d) The 'Anuṣṭup Chanda' is a verse with four lines, each line having 8-letters = total 32 letters.

(v) The word 'Hiraṇyaṃ' means 'Amṛta or elixir or nectar of eternity and bliss'; it also means 'green'. That is why greenery is associated with fertility, vibrancy, life and abundance of food and plentiful vegetation. The trees are green, and their precursor, the algae and moss, were also green. Indeed the food is the elixir of life in the world—nothing can ever survive without food and water. So, 'Hiraṇyagarbha' first created these to initiate the process of creation and sustain it once it got started).

**सहस्त्रशीर्षं देवं सहस्त्राक्षं विश्वसंभवम्। विश्वतः परमं नित्यं विश्वं नारायणं हरिम्।। 2।।**

*sahasraśīrṣaṃ devaṃ sahasrākṣaṃ viśvasaṃbhavam / viśvataḥ paramaṃ nityaṃ viśvaṃ nārāyaṇaṃ hariṃ //*

That supreme Lord has thousands of heads and thousands of eyes. The creation has been made possible due to him (i.e. it was created by none other than him). He is immanent in the universe being all-pervading and omnipresent. He is eternal, infinite, supreme and transcendental. He is called 'Nārāyaṇa Hari' (2).

[Note :—The 'Virāṭ Puruṣa' or 'Hiraṇyagarbha' is the macrocosmic form of the male aspect of creation called 'Nature'. Here he is referred to as 'Nārāyaṇa Hari' or Lord Viṣṇu.]

**विश्वमेवेदं पुरुषं तं विश्वमुपजीवति। ऋषिं विश्वेश्वरं देवं समुद्रे तं विश्वरूपिणम्।। 3।।**

*viśvamevedaṃ puruṣaṃ taṃ viśvamupajīvati / ṛṣiṃ viśveśvaraṃ devaṃ samudre taṃ viśvarūpiṇam //*

That Lord of the whole creation is like an erudite, sagacious, wise, adroit and an enlightened seer/sage. He has been reclining in the ocean (called 'Kṣīra Sāgara' representing the primordial fluid from which this whole creation crystallised). He is an image of the whole universe and at

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the same time pervades and permeates throughout it uniformly. He is called the 'Virāṭ Puruṣa' (see verse no. 2 above). The world lives and survives because of him—that is, it relies on him for sustenance (3).

**पञ्चकोशप्रतीकाशं लम्बत्याकोशसन्निभम्। हृदये चाप्येधोमुखं सतस्यत्यैशीत्कराभिश्च।। 4।।**

*pañcakośapratīkāśaṃ lambatyākośasannibham / hṛdaye cāpyedhomukhaṃ satasyatyaiśītkarābhiśca //*

He is symbolically present in one corner (cell) of the heart of an individual creature. That symbolic presence is in the shape of a lotus, representing the heart, bending or facing downwards (i.e. in an inverted 'U' shape). It is radiant, splendorous and glorious, and it is he (or 'it') that does everything inspite of remaining subtle, apparently inactive, dormant and disinterested in everything that is happening around the creature in this world (4).

[Note :—The 'Yogarājopaniṣad' and 'Saubhāgya-lakṣmī Upaniṣad' also tell us that this is the 'heart Cakra' or 'the heart's subtle energy center' called the 'Anāhata Cakra'. It is like a swan with an inverted 'U' shaped neck and a beak pointing downwards. It is also regarded as a lotus flower pointing downwards and having 8-petals. Please see appendix no. 7 of this book. It is the center of 'Prāṇa' or vital wind force of life which is synonymous with the breath of life. The bird swan is chosen to depict the supreme Lord because this bird is considered to be the most wise and sagacious amongst all the birds because it picks and chooses what to drink and eat and what not to. It picks pearls from amongst a cluster of jewels and gems, and drinks milk and leaves aside water. The lotus flower is chosen because Brahmā, the creator, of all this delusionary world, had his origin in a divine lotus emerging from the navel of 'Hiraṇyagarbha' (Lord Viṣṇu). Lotus is also the seat of Lakṣmī, the Goddess of wealth and prosperity, which is so necessary to sustain a comfortable living in this world. The 'Yantra' (geometrical instrument or device) used for Tāntrika a(occult) forms of worship of the various Gods and Goddesses is also designed like many-petaled lotus.]

**तस्य मध्ये महानग्निर्विश्वार्चिर्विश्वतोमुखः। तस्य मध्ये वङ्निशिखा अणीयोर्ध्वा व्यवस्थिता।। 5।।**

*tasya madhye mahānagnirviśvārcirviśvatomukhaḥ/ tasya madhye vaṅgiśikhā aṇīyordhvā vyavasthitā //*

In the center of this symbolic lotus in the heart is the glorious fire (i.e. the 'Anāhata Cakra') with bright flares and brilliant flames leaping up from it in all the directions. In the middle of this ball or pit of fire is the 'wick' of the fire. This wick is like a shaft or spout of fire rising from the

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center of the pit like a flower's filament which is situated in the center-tip (of the thalamus) of this miniscule divine lotus (5).

**तस्या शिखाया मध्ये परमात्मा व्यवस्थितः। स ब्रह्मा स ईशानः सोऽक्षरः परमः स्वराट्।। 6।।**

*tasyā śikhāyā madhye paramātmā vyavasthitaḥ / sa brahmā sa īśānaḥ so'kṣaraḥ paramaḥ svarāṭ //*

That Supreme Soul called Paramātmā is present in the core of that shaft or filament of glorious fire. It is he who is revealed as Brahmā (the creator). 'Iśāna' (Śiva, the annihilator), 'Akṣara' (literally 'the word represented by OM but symbolically incorporating in its ambit the complete creation from its beginning till its end; the word also means 'imperishable', that which does not decay or decompose'. Hence, here it means that supreme Lord who is imperishable and the supreme, transcendental self-created One—i.e. Viṣṇu) (6).

**य इमां महोपनिषदं ब्राह्मणोऽधीते अश्रोत्रियः श्रोत्रियो भवति। अनुपनीतः उपनीतो भवति। सोऽग्निपूतो भवति। स वायुपूतो भवति। स सूर्यपूतो भवति। स सोमपूतो भवति। स सत्यपूतो भवति। स सर्वैर्देवैर्ज्ञातो भवति। स सर्वेषु तीर्थेषु स्नातो भवति। तेन सर्वैः क्रतुभिरिष्टं भवति। गायत्र्याः षष्टिसहस्राणि जप्तानि भवन्ति। इतिहासपुराणानां सहस्राणि जप्तानि भवन्ति। प्रणवानामयुतं जप्तं भवति। आचक्षुषः पङ्क्तिं पुनाति। आसप्तमात् पुरुषं पुनाति। जाप्येन अमृतत्वं च गच्छति अमृतत्वं च गच्छति इत्याह भगवान् हिरण्यगर्भः।। 7।।**

*ya imāṃ mahopaniṣadaṃ brāhmaṇo'dhīte aśrotriyaḥ śrotriyo bhavati / anupanītaḥ upanīto bhavati / so'gnipūto bhavati / sa vāyupūto bhavati / sa sūryapūto bhavati / sa somapūto bhavati / sa satyapūto bhavati / sa sarvairdevairjñāto bhavati / sa sarveṣu tīrtheṣu snāto bhavati / tena sarvaiḥ kratubhiriṣṭaṃ bhavati / gāyatryāḥ ṣaṣṭisahasrāṇi japtāni bhavanti / itihāsapurāṇānāṃ sahasrāṇi japtāni bhavanti / praṇavānāmayutaṃ japtaṃ bhavati / ācakṣuṣaḥ paṅktiṃ punāti / āsaptamāt puruṣaṃ punāti / jāpyena amṛtatvaṃ ca gacchati amṛtatvaṃ ca gacchati ityāha bhagavān hiraṇya-garbhaḥ //*

That Brāhmaṇa (a wise and erudite seeker) who studies and reads this great Upaniṣad, is blessed with the honour of becoming a sagacious, learned, erudite and scholarly person who is deemed to have heard and learned the Vedas if he is not one such person at present. He becomes a revered one who wears the sacred thread if he hadn't been wearing it till now. [That is, his stature in society rises and he is regarded with respect

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and is venerated.] He becomes pure like the Fire, the Wind, the Sun, the Moon and the Truth.

All the Gods start recognising him. It is deemed that he has taken a bath in all the holy pilgrim sites and has done all the prescribed sacred fire sacrifices and other rituals. It is deemed that he has repeated (done 'Japa' of) the 'Gāyatrī Mantra' sixteen thousands times (i.e. he gets the benefits of it), has read and studied the various ancient historical treatises called 'Purāṇas' thousands of times, and has done 'Japa' of the divine word OM for ten thousand times. [The phrase 'number of times' is evidently hyperbolic and an exaggerated figure. It simply is a figure of speech meaning that the person is persistently involved in spiritual pursuit, reads good, spiritual literature, and spends his time on contemplation, mediation and doing austerities.]

Such a person acquires so much divine and mystical powers that his mere causal glands can purify a huge congregation of people. [That is, his glory shines like the sun, and even as a single sun in the sky can illuminate vast expanse of the realm with its bright rays, the mystical divine energy emanating from and generated inside such a person can 'bless and enlighten' all those present in his company around him. They bask in his glory.]

Not only one generation but he can liberate seven generations of people. [The word 'Punāti'—in the text means literally 'to purify, to cleanse, to purge, to make holy, pious and divine, to sanctify'. In practical terms, it means that they shun their evil deeds and turn towards righteousness, virtuousness, nobility of thought and action as well as become spiritually inclined. They develop wisdom and good qualities. They wash away their sins and misdeeds and their cumulative effects. This purging and cleansing is the purification of the self. This purification lends them a divine halo. They purify their surroundings, their audience and their ancestors.]

Those who read and study this Upaniṣad are sure to get the elixir of eternity of bliss called 'Amṛta' or ambrosia—this is what Lord 'Hiraṇya-garbha' (Viṣṇu) has said himself (7).

**देवा ह वै स्वर्गं लोकमायंस्ते देवा रुद्रमपृच्छंस्ते देवा ऊर्ध्वबाहवो रुद्रं स्तुवन्ति। भूस्त्वादिर्मध्यं भुवस्ते स्वस्ते शीर्षं विश्वरूपोऽसि ब्रह्मैकस्त्वं द्विधा त्रिधा शान्तिस्त्वं हुतमहुतं दत्तमदत्तं सर्वमसर्वं विश्वमविश्वं कृतमकृतं परमपरं परायणं च त्वम्। अपाम सोममृता अभूमागन्म ज्योतिरविदाम देवा नमस्याम धूर्तेरमृतं मृतं मर्त्यं च सोमसूर्यपूर्वजगदधीतं वा यदक्षरं प्राजापत्यं सौम्यं**

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**सूक्ष्मं ग्राहं ग्राहेण भावं भावेन सौम्यं सौम्येन सूक्ष्मं सूक्ष्मेण ग्रसति तस्मै महाग्रासाय नमः।।8।।**

*devā ha vai svargaṃ lokamāyaṃste devā rudramapṛcchaṃste devā ūrdhvabāhavo rudraṃ stuvanti / bhūstvādirmadhyaṃ bhuvaste svaste śīrṣaṃ viśvarūpo'si brahmaikastvaṃ dvidhā tridhā śāntistvaṃ hutamahutaṃ dattamadattaṃ sarvamasarvaṃ viśvamaviśvaṃ kṛtamakṛtaṃ paramaparaṃ parāyaṇaṃ ca tvam / apāma somamamṛtā abhūmāganma jyotirvidāma devā namasyāma dhūrteramṛtaṃ mṛtaṃ martyaṃ ca somasūryapūrvajagadadhīśaṃ vā yadakṣaraṃ prājāpatyaṃ saumyaṃ sūkṣmaṃ grāhaṃ grāheṇa bhāvaṃ bhāvena saumyaṃ saumyena sūkṣmaṃ sūkṣmeṇa grasati tasmai mahāgrāsāya namaḥ //*

All the Gods collected in the heaven, raised their hands together to pray to Lord Śiva (Rudra), and asked him, 'Oh Lord! Your beginning is 'Bhūḥ' (भूः—earth), your middle is 'Bhuvaḥ' (भुवः—sky) and your end is 'Svaḥ' (स्वः—heavens). You are an image or personification of the cosmos. You are the Brahma, and are one with him (i.e. you are non-dual). You have a dual form (as Brahma and creature) and a triad form (as Brahma, creature and Māyā or delusion) as well. You are pure bliss, peace and tranquility. [That is, the same supreme, transcendental Brahma—who is essentially non-dual, immutable and indivisible—manifests himself as a triad of 'Rudra' (Śiva), a creature, and Māyā or Nature, but the fundamental and essential truth behind all this myriad versions of Brahma created due to illusions provoked by Māyā (delusions), is the universal Soul called 'Ātmā', and its basic, inherent or intrinsic nature is to be blissful and peaceful, tranquil and serene. There is no turmoil, no confusion, no perplexity, no vexation, no doubts or anything of such kind arising out of Māyā in it].

Sacrifices done or not done, oblations made or not made, whatever that exists in this world or that which does not exist, the universe as it is known as well as the one not known, deeds done and actions taken as well as deeds not done and actions not taken, here, herein below and herein above—everything is you in every possible dimensions of time and space.

You drink 'Amṛta' (elixir of life and eternity) represented by 'Soma'. [The word 'Soma' has many connotations—'Soma' means the Moon which is traditionally regarded as a pitcher full of 'Amṛta' or ambrosia. 'Soma' also means an intoxicating, exhilarating drink, generally meaning an extract

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of some intoxicating or hallucinating herb. Lord Śiva is depicted as drinking some liquid which gives him bliss, peace and tranquility. But surely it is not the alcohol that gives him the required so-called kick, for the most exalted amongst the Gods, Śiva, who is considered the supreme 'Yogī' (ascetic), most wise and enlightened, the God-head from whose lips flowed the eternal story of the 'Rāmāyaṇa', is surely not expected to foment some wretched herb and get intoxicated! The liquid 'Amṛta' or ambrosia that he drinks is the divine elixir of eternity, bliss and enlightenment said to be stored in the moon. That is why the moon is found tucked in his lock of hairs.]

Bless us with a divine sight (i.e. insight; give us the eyes of wisdom, genius, erudition, scholarship, aptitude, expertise, skill, sagacious temperament and enlightenment).

Oh Lord! We bow before you most humbly and reverentially. Everything is devoured by you. And this includes those who are supposed not to die (e.g. the immortal Gods) as well as those who are destined to die (e.g. the mortal humans and other creatures). Elixir as well as poison (i.e. that which is drinkable as well as not drinkable), the moon, the sun, the past world, the eternal world, the mortal world, the gentle and subtle world—all are subject to being annihilated (devoured) by you. They are like morsels of food for you. You devour (i.e. neutralise, counter) emotions with emotions, grace with grace, subtle with subtle. [An analogy can be found in the medical science. Vaccines for various diseases are produced from the germs or bacteria or viruses which these vaccines are meant to kill or counter when they are injected in the human body. This 'similar kills similar' is the basic doctrines behind the success of the science of homeopathy. It is also the method used in debates—to use one set of logic or argument to counter or defeat another set of logic or argument.] We bow most reverentially to that God who is the greatest devourer or annihilator of all (8).

[Note :—This verse is of prime beauty. It lays emphasis on the fact that everything that has come into existence—even the immortal Gods—will come to end one day. Understood properly, this fills the seeker/aspirant with a sense of profound renunciation. It tells him that even those things that were created by 'Hiraṇyagarbha' himself—or to start at the vary beginning, by Brahma himself—come to an ultimate end. So how foolish it is for a mortal creature to think that he will live forever in this world and fight over pieces of land or property, have desires for name and

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fame, do this and do that. It doesn't imply that he shouldn't do anything—for lethargy and inertia are negative traits, but to do it with dispassion and non-attachment which should be the guiding factor for all actions.]

* * *

**यज्ञो विश्वस्य भुवनस्य नाभिः** (अथर्ववेद, 9/10/14)

*yajño viśvasya bhuvanasya nābhiḥ* *(Atharva Veda, 9/10/14)*

*Yajña (the sacred fire sacrifice) is the central point or peg (literally, the navel) to which the entire cosmos is tied or pegged.* *(Atharva Veda, 9/10/14)*

**अयज्ञियो हतवर्चा भवति** (अथर्ववेद, 12/2/37)

*ayajñiyo hatavarcā bhavati* *(Atharva Veda, 12/2/37)*

*The radiance, glory, majesty, powers and potential of those who are devoid of (the strength derived from) Yajña are destroyed.* *(Atharva Veda, 12/2/37)*

**सऽओतः प्रोतश्च विभुः प्रजासु** (यजुर्वेद, 32/8)

*sa'otaḥ protaśca vibhuḥ prajāsu* *(Yajur Veda, 32/8)*

*The Lord known as 'Vibho' (the almighty, majestic, omnipotent, omnipresent, omniscient) mingles with his subjects uniformally and without any distinction.* *(Yajur Veda, 32/8)*

**तस्मिन् ह तस्थुर्भुवनानि विश्वा** (यजुर्वेद, 31/19)

*tasmin ha tasthurbhuvanāni vidśvā* *(Yajur Veda, 31/19)*

*The entire creation is present and established in that supreme Lord (known as Brahma).* *(Yajur Veda, 31/19)*

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## Appendix - 4

# Śāntipāṭha

## ( शान्तिपाठ )

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि। वेदस्य म आणीस्थः श्रुतं मे मा प्रहासीरनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि सत्यं वदिष्यामि। तन्मामवतु तद्वक्तारमवतु अवतु मामवतु वक्तारमवतु वक्तारम्।।

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*om vāṅ me manasi pratiṣṭhitā mano me vāci pratiṣṭhitamāvirāvīrma edhi / vedasya ma āṇīsthaḥ śrutaṃ me mā prahāsīranenādhītenāhorātrān-sandadhāmyṛtaṃ vadiṣyāmi satyaṃ vadiṣyāmi / tanmāmavatu tadvaktāramavatu / avatu māmavatu vaktāramavatu vaktāram /*

*om śāntiḥ! śāntiḥ!! śāntiḥ!!!*

OM salutations! Oh supreme Lord! Let my speech and my mind be one and in harmony with each other (i.e. let my speech say what I think; let me not be deceitful, cunning, imposturous and treacherous; let me not speak and think differently). Oh Lord! Present yourself before me (i.e. remove all the delusions and the darkness of ignorance which have engulfed me from all the sides so that I can see through the darkness as well as the deluding mist, and view your splendorous form, experience the bliss of your presence). Empower me so that I can acquire the knowledge and wisdom enunciated by the Vedas while not forgetting that which has been already acquired. Let my self-study about the true nature and the essences of the absolute reality that the Braham is continue uninterrupted and unhindered day and night. I should speak what is good and noble (i.e. I should never indulge in false gossip, cursing, swearing, utter expletives, tattle, criticise others etc.) as well as the truth (i.e. I should never indulge in deceitful talk and falsehood). Let the supreme Braham protect me. Let the supreme Braham protect my teacher. Let all the three types of torments that afflict me be calmed down. [The


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so-called three Traitaps are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace.

* * *

'Finally brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is admirable—if anything is excellent or praiseworthy—think about such things'. —*Jesus Christ*

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Appendix - 5

# Concept of Nāda and OM

The eclectic, esoteric and ethereal word **'Nāda'** literally means 'a song, a noise, music, a cry'. The creation came into being with five basic elements as its building blocks—sound, wind, fire, water and earth. Of these, sound was the most subtle and sublime, and therefore it was the nearest analogue to the entity that initiated the process of creation in the first place. It was given the name 'Praṇava' which was deemed to be synonymous with 'Brahma', and it represented the cosmic conscious factor or energy field which was also known as the Soul of the cosmos. Hence, the first revelation of the cosmic consciousness was 'sound', and this sound was called 'Nāda'. It had the energy of sound incorporated in its vibrations.

Out of the five basic elements, the sound is the only one which first appeared and was a manifestation of life. The rest subsequently appeared and became gross by increasing order of grossness. Since sound travels in waves, it produced a rhythmic, wave-like movement in ether and it was called the 'wind' which helped to propagate the sound. The waves of sound either collided with each other or rode one on the top of the other to produce a wide spectrum of sound, some of high and some of low frequencies. Hence, 'Nāda' is perceived in various ways depending upon the caliber of the sensory receptor organs and the mental development of the seeker. 'Nāda' covered all frequencies of sound—ultra high, very high, low and very low etc. As a result, some sound was audible and some not just like we can hear someone speaking but cannot here the electromagnetic radio waves which surround us everywhere.

This 'Nāda' can be physically perceived in various modes—(i) as the resonating sound of a gong hit by a hammer, (ii) as a distant roar of the ocean, (iii) the rustling sound of a rattle snake, (iv) as the trundling sound of a train, and (v) as the playing of various musical instruments, either separately or in conjunction with each other. In some cases it is simply a consistent and persistent roar of an ocean, in others that sound is a

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resonance like that of a tinkling anklet or different musical notes of various nodes and tunes.

The 'Nāda Bindu Upaniṣad' (Chapter no. 3) describes the hearing of a distant roar by closing the ears with fingers, and it goes on to say that an ascetic seeker (Yogī) can, with practice, fine-tune his sensory perceptions to filter this vague sound and decipher the different wavelengths or frequencies of that somber and composite sound to hear the 'divine music being played with umpteen number of musical instruments playing simultaneously in harmony with each other'.

To understand the importance of 'Nāda', let us look at our own-selves. A man is said to be alive as long as he 'breathes' i.e. the vital wind called 'Prāṇa' passes through his body, specially the nostrils. This 'Prāṇa' not only keeps the body 'alive', its manifestation is done by two distinct signs—the beating of the heart and, most important, the passage of wind through the throat/the wind pipe. And this passage produces 'speech' by vibrating against the vocal cords which act like musical instruments. So, metaphorically the Prāṇa 'speaks', the Prāṇa 'vibrates and pulsates' with life in the form of heart beat. The 'sign of life' or vitality in the 'Prāṇa' or the vital wind is the ability and power to produce 'sound', and therefore, at the micro-level of the individual, the faculty of speech is a metaphor of the 'cosmic Nāda' which is the faculty of speech of the supreme, transcendental 'Prāṇa' at the macro-level.

The sound waves need a medium to travel. The 'Nāda' that pervades the cosmos too needs a medium to travel—and this medium is called 'ether'. It is expressed as 'a gigantic ocean of sound waves'. This 'Nāda' or cosmic sound produce vibrations in this ether and therefore it was the first source of 'vibratory energy'. The vibrations themselves produce the 2nd element called the 'wind' while the energy lying latent in these vibrations produces the 'light', the grosser form of which was the third element 'fire'.

As noted above, the vocal cords of our body are like a musical instrument—they play the 'Nāda' represented by the 'Prāṇa' or the vital wind passing through these cords and producing what we call 'speech'. The various modes of these vibrations produce 'voice' in its various modes and with its different pitches, tones and tenors.

The 'Nāda', therefore, is the connecting link between Brahma and the 'Prāṇa' of the creature. All the myriad powers of creation have there

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origin in and work through this 'Nāda'. The 'Nāda' is called 'a flaming sound' in Buddhism, 'a Kalmā' in Islam, 'the word' according to Bible (Gospel, St. John, 1/1), 'as Udgītha' which mean 'the song of the beyond' by the Upaniṣad (e.g. Chāndogya Upaniṣad). Bṛhadāraṇyaka Upaniṣad, 1/2/4 asserts that cosmic creation began with sound.

We can reach the formless from the formed, riding piggy back on the waves of the sound emanating from the vital wind force of the body called 'Prāṇa' and reach the cosmic form of it called the 'Nāda'. This 'Nāda' is the door-step to Brahma because it is the 1st and the subtlest element which was produced at the time of creation. But unfortunately, this wonderful and fascinating sound cannot normally be heard by us because we are so overwhelmed by the din of worldly sounds surrounding us from all sides. We remain so engrossed and submerged in the physical world that we don't hear the 'Nāda' which is in the realm of the subtle. Once we train ourselves to hear it, we plunge ourselves in the void of inner space present within ourselves. That is why the Hindi word for nerves is 'Nāḍī'—the duct through which the divine cosmic 'Nāda' flows inside the body. When the divine and sublime cosmic sound waves are integrated with the nerves present in the body, the natural electromagnetic pull of the cosmos exerts an upward thrust on our vital wind forces trapped inside these nerves and the body, and as a consequence they tend to rise up. This is precisely what is achieved by the practice of various Yoga postures and what is meant by activating the 'Cakras' or the subtle energy centers in the body. Their trapped energy is unleashed and harnessed by the body for upliftment of the 'Prāṇa' or the soul of the creature towards its primary source which is the 'Nāda' or the Brahma respectively.

The cosmic 'Nāda' is also called 'Anāhata' or a 'soundless sound'. That is, it has a frequency which our ordinary ears can't hear even as we don't hear the broadcast of a radio station or a mobile chatter on a mobile phone unless we have the properly tuned radio or a compatible mobile instrument to capture and decipher those frequencies of the sound wave which are present all around us but cannot be heard without these instruments.

The cosmic 'Nāda' is like music played by Brahma. This music is an extension of the supreme consciousness and it is a manifestation of that divine conscious factor. Since sound is the subtlest of the five basic elements of creation and is the nearest to divinity, the cosmic music

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consisting of the 'Nāda' is the nearest analogue to Brahma. By being able to hear that 'Nāda' in one's own ears and by being able to realise that the 'Nāda' is originating as a subtle vibration from his own heart and getting enhanced by the compatible electromagnetic waves generated by his own brain, the Yogī is able to establish a direct link with himself and the supreme Brahma. By a natural corollary, he is able to establish oneness of his own consciousness with the cosmic consciousness because the science of music, or the science which is recognised and defined as music, transcends limitations imposed by the gross body, the physical world and its language. This 'Nāda' or the divine music played by the cosmic consciousness is therefore an expression of the Reality that exists beyond doubt but is so subtle and sublime that it requires a finely tuned mind with proper training and acumen to catch its frequencies and give meaning to it.

The various fine tunes and notes of varying hues that are heard by the Yogī (ascetic) during meditation only go to prove that he is no more a layman or an ordinary student of spiritualism, but an erudite, discerning and learned student of advanced metaphysics. He has acquired that mystical power, acumen and knowledge which an expert musician possesses that enables him to discern and distinguish between the different forms of musical sounds emanating from various musical instruments.

It signifies the harmony between the vibrations emanating from the heart as well as the electromagnetic waves from the brain of the creature (the Yogī) with those emanating from the cosmic world, or the cosmic waves pervading the entire cosmos in the form of the word OM. We all know that sound consists of waves. Just like one catches one particular radio station with proper and correct frequency on his radio, so do the seeker or aspirant reaches his next destination riding piggy back on these vibration and waves emanating from his heart and brain respectively, and subsequently he lands at a spot, or takes birth in the form which matches these vibrations or waves very much like the voice of the speaker at the microphone at the broadcasting centre of the radio station reaches his audience riding upon the sound and electromagnetic waves emanating from the transmitter and being received by the radio receiver.

This explains how and why certain Yogīs have that transcendental mystical power to leave their bodies and wonder around in the microscopic

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spirit form wherever they wish to go and then come back to rejoin their bodies. This also explains how and why a devotee of a particular deity (God) reaches the chosen deity's abode at the time of death to the exclusion of the abode of all other deities. It also explains the phenomenon of rebirth.

OM is a word of solemn affirmation and respectful assent, often used to denote 'yes, verily, so be it'—and therefore, in this sense having the same usage as 'Amen'. It is placed at the beginning and at the end of most sacred texts as an exclamatory invocation to invite the blessings of the supreme God. It is used as a mark of respect and auspicious salutation. It appears as a mystic monosyllable and is an object of profound religious meditation and contemplation, being the source of highest spiritual elevation. It embodies the triad of creation represented the Trinity Gods—Brahmā for creation, Viṣṇu for sustenance and Śiva for conclusion. These three are viewed compositely as one single entity known as Brahma. the three letters of OM—A, U, M—stand for these three Trinity Gods respectively, while the combined sound of OM stands for Brahma.

OM is usually also called 'Praṇava'. It is also used to mean 'Ārambha' (beginning), 'Svīkāra' (acceptance, assent), 'Anumati' (consent, permission), 'Asvīkāra' (refusal, denial), 'Maṅgala' (auspiciousness), 'Jñāna' (knowledge, enlightenment), 'Brāhmī' (awareness of Brahma) etc.

The word 'Praṇava' means 'a roar, a bellow, a reverberating sound, a hum or a droning sound, to utter the word OM'. It also refers to the musical instrument called Tabor, or a small drum, and the sound emanating from it.

The concept of Nāda has been exclusively and elaborately dealt with in Nāda Bindu Upaniṣad of Ṛg Veda tradition. It has been included as chapter 3 of this author's anthology on Ṛg Veda Upaniṣads. What our ancient sages heard as the 'cosmic sound' was not a figment of their imaginative and hallucinating fantasy-filled mind. Modern science as also established that our planet earth is 'not silent', but is 'humming' with a mysterious tune. Lately two discoveries have been made in this context. In the first, seismologists have detected a subtle and mysterious global humming known as 'love waves'. This new found vibration is made of 2-minute to 5-minute, side to side surface seismic waves. A mathematical model of such waves was made in 1911 by British mathematician Augustus Edward Hough Love; hence, these waves are named after him. It is essentially a wave made that torques the earth's

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north and south hemispheres against each other. It is as if the earth is dancing the 'twist'. This subtle, gentle, almost imperceptible twist is scientifically called the 'Toroidal mode'. Amongst the possible causes are the winds, ocean waves or even the Sun. This comes almost 10 years after seismologists identified louder global oscillations that resemble the ringing of a gigantic bell. This oscillation is known as 'earth's roaring Spheroidal Ring', which is far more powerful oscillation that warps the shape of the planet like waves on a water surface.

And that's not enough. Recent data recordings from the European Space Agency's 'cluster mission', consisting of a group of four high flying satellites, reveals that there is an ear-shattering series of chirps and whistles which the earth emits and which could be heard high above the planet. It has been known since 1970s and is created by the collision of charged particles of the solar wind with the earth's magnetic field. It is related to the phenomena called the 'northern lights'. They are not heard on earth because these radio waves of sound are blocked by the ionosphere surrounding the earth. They are 10,000 times stronger than the strongest of military signals on earth.

**Relationship between Nāda and OM :**—The cosmic sound called 'Nāda' was represented by the word OM and its equivalent geometrical symbol ॐ. Hence, ॐ is the monogram of that Nāda, and the word OM is the 'Mantra' or word form of it.

The seven fundamental nodes of Indian classical music—Sa, Re, Ga, Ma, Pa, Dha, Ni—are said to have originated from the basic vibratory modes of the sublime sound of OM in Nature. The Vedic quote—'Eko'ham Bahusyāmi'—implies that all the sounds, all the energies, all movements and actions and everything else existing in the universe has originated in the vibrations of the cosmic 'Nāda'.

The cosmic 'Nāda' was meaningless and unexplainable until the time ancient sages envisioned the word OM to encapsulate the whole gamut of soun—from its beginning in silence till its end in silence. Therefore, OM represented 'Nāda' as well, because the latter was a sound, albeit as music or vibration, originating against the background of nothing or silence in the void of the cosmos and will ultimately end in nothing or silence of the cosmos.

Ancient civilisations of the world had different words for this OM—e.g. Tibetans called it 'Hum', Muslims called it 'Amin', the Romans, the

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Greeks, the Hebrews and the Christians called it 'Amen'. The word Amen means, 'faithful, sure'. The syllables and sound of OM are representative of the cosmic 'Nāda'. All speech and thought are derived from the one self-existent sound called OM.

While OM has a 'more philosophical dimension and meaning', the 'Nāda', which even an uneducated Yogī can hear on practice, is more like 'a music' which even an uneducated person can hear and enjoy. Whereas erudition, genius and scholarship is required to understand the divine 'word' manifested and known as the Vedas (which were originally spoken words), the 'Nāda' needed a fine tuned body to be heard. While the 'word' gives wisdom, the 'Nāda' gives bliss to the aspirant/seeker even as knowledge gives enlightenment and the music soothes ruffled nerves. 'Nāda' is the musical sound generated by the cosmic vibration emanating from Brahma that resulted in the manifestation of Nature and the subsequent creation. It is like the 'vibration of cosmic motor or generator at work'.

Svāmī Yogānanda noted that 'everything in the universe is composed of energy. The only apparent difference between solids, liquids, gases, sound and light is merely a difference in their vibratory rates. By chanting of the word OM representing the cosmic 'Nāda', the divine vibration, we can increase the body's supply of cosmic energy'.

Thorough research works[1] have proved the healing powers of 'OM chanting and meditating' on its symbol or syllables. It is said that 12,000 chanting of OM removes all sins (i.e. purifies or cleanses the inner-self and mind) while 12,000 recitations daily for a period of one year can bring realisation of the absolute truth or Brahma. [[1] (i) Indian journal of physiology and pharmacology, 39 (4), pp. 418-420; and 42, pp. 57-63. (ii) International journal of neuroscience, 76, no. 1-2, pp. 87-93.]

According to Yoga theory of 'OM', the first syllable 'A' starts in our chest at the heart (Anāhata Cakra), it moves upwards with the sound 'O' or 'U' in the throat (Viśuddha Cakra) and ends with the sound 'M' in the head (the Ājñā and Sahasrāra Cakra). Thus, chanting and meditating on OM represents the upwards movement of the energy of the 'Prāṇa' (vital wind sustaining life in a creature) along the spine in conjunction with the other wind forces being pushed up through the spine by the activated 'Kuṇḍalinī' lying at the base of it.

There are many meanings behind the Vedic sacred syllables



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collectively called OM. It is a symbolic representative of the cosmic energy field. George Feuerstein says in his book 'the Yoga tradition' that OM is held to be or to express the pulse of the cosmos itself. It is the universal sound, eternally resounding in the universe, which was deemed to be the very origin of the cosmos, the created world'. The symbol ॐ is the geometrical equivalent of its three constituent syllables—A, U, M.

According to Vedānta practitioners, the letter 'A' symbolises the waking state of consciousness, the letter 'U' represents the dream state and the letter 'M' the deep-sleep state of consciousness. The entire word OM comprising of these 3 letters symbolises the realisation of the cosmic divinity within oneself, within the individual creature himself. This is in perfect sync with the Upaniṣadic philosophy that 'the supreme Brahma resides in the individual; they are one and the same, non-dual and synonymous with each other'. Even the Bible says, *'For all the promises of God in him are yea, and in him amen, unto the glory of God by us'* (2 Corinthians, 1/20).

Saying 'God is Word' is giving a tangible and physical form to God, but saying 'Word is God' is making him subtle as the sound. Whether or not sound is audible, it is present nonetheless everywhere around us, in this world as well as in the cosmos.

'Nāda' is also called 'Ādi-Mantra' or the first syllable that was pronounced by Brahma at the beginning of creation. *'In the beginning was the word, and the word was with God, and the word was God, the same was in the beginning with God'* (Bible, Gospel St. John, 1/1-2); *'these things saith the 'Amen', the faithful and true witness, the beginning of the creation of God'* (Bible, Revelation, 3/14). The word 'Amen' refers to the Sanskrit counterpart OM. The Chāndogya Upaniṣad asserts, 'Prajāpati Brahmā or the 'Virāṭ-Puruṣa' mediated for the purpose of creation of 'Lokas'. Due to his severe 'Tapa' (penances and prolonged mediation), the 'Tri-vidyā' (the essential and fundamental knowledge of creation represented by the three Vedas, the Ṛg, Yajur and Sāma) sprouted in his bosom or mind, and this knowledge enabled him to speak the first three syllables of creation—(i) 'Bhūḥ' (भूः), (ii) 'Bhuvaḥ' (भुवः), and (iii) 'Svaḥ' (स्वः). Then Brahmā reviewed those words and from them were produced their refined counterparts the letters 'A, U, and M'. These three letters compositely were called 'Oṃkāra' or the sounds which represented 'Praṇava' which is the cosmic 'Nāda'. Even as veins and capillaries spread out as a net in a leaf of

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a plant, the whole spectrum of speech and voice is pervaded by 'Oṃkāra'. Verily, 'Oṃkāra' is everything there is' (Chāndogya Upaniṣad, 2/23/2-3).

In 'Caturveda Upaniṣad' it is also mentioned that Brahmā turned his face in the four cardinal directions and pronounced the 1st syllables of creation—Bhūḥ, Bhuvaḥ, Svaḥ and Janaḥ. These words crystallised into the Vedas symbolising primary body of knowledge and the various 'Lokas' or worlds.

We have already seen that Brahma, who is represented by the 'Nāda' or 'OM' (which is also called 'Praṇava'), is eternal and infinite. The Bible says—*'Heaven and earth shall pass away but my worlds shall not pass away'* (Gospel of St. Matthew, 24/35; St. Mark, 13/31; St. Luke, 21/33), *'I am the first and the last, the beginning and the end'* (Revelation, 22/13).

The Maitrāyaṇi Upaniṣad of Sāma Veda says, 'The revelation of the vital wind force of life called 'Prāṇa' or that faculty which has the power to speak and sing, is 'Oṃkāra'. The 'Oṃkāra' is that 'Prāṇa' manifested as speech. The world that was present in the beginning was the progenitor of all that exists' (5/4).

The Māṇḍūkya Upaniṣad of 'Atharva Veda' says, 'OM is the symbol of Brahma (and its emblem is 'ॐ') who is imperishable and eternal. This cosmos is but a revelation of his stupendous and fascinating glory. This whole creation with its 3 dimensions of time—the past, the present and the future—is nothing else but 'Oṃkāra'; anything that is beyond these 3 dimension of time is also 'Oṃkāra' (verse no. 1).

The Bible further says—*'and he had a name written, that no man knew, but he himself; ... and his name is called The Word of God'* (Revelation, 19/12-13); *'Jesus said unto them, verily, verily, I say unto you, Before Abraham was, I am'* (Gospel of St. John, 8/58). The phrases 'I am' and 'his name is called the word of God' and 'the Word was God' are all indicative of the cosmic sound of the 'Nāda' which was present in the beginning of creation, was the only companion of Brahma before rest of the creation came into existence, and the word or name given to this sound, that is OM, can be regarded as the symbolic name given to Brahma to identify him from amongst the rest of the creation produced by him.

Taittirīya Upaniṣad of Kṛṣṇa Yajur Veda says, 'one should contemplate thus—OM is Brahma, OM is the visible world, OM is an image of this world. OM is invoked at the beginning of everything and at the end of it. Brahma is obtained through OM (8).

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The word OM is very dear to Brahma. As the name of any person, when called out respectfully, makes him endeared to the caller, calling out OM reverentially immediately draws the attention of Brahma. OM is similar to an image of a God, though it is subtler than a gross image made up of stone or metal. Since OM is a word, it is indicative of life and 'Prāṇa' because only those who are alive can speak and breathe. Breath or 'Prāṇa' is the visible evidence of life.

Hence, it is the best instrument to invoke the blessing of the supreme, transcendental Lord called Brahma. It is used to start and finish all forms of worship and chanting of Mantras which are divine words or formulas, thereby indicating the 'completion of the cycle of worship or chanting'. It also metaphorically establishes that 'everything started out from Brahma, went its due course, and ultimately fell back or submerged in Brahma'. The symbolism is too obvious and glaring to be ignored.

OM is the primary and primordial, sublime and subtle sound of the cosmos. Its audible manifestations are the various letters forming the alphabets which combined themselves in various permutations and combinations to form words, phrases, sentences and paragraphs etc. which form the basis of any language. A deeper meditation upon this OM reveals that it is actually the all-present cosmic 'Nāda' or cosmic sound. Each of the various strands of sounds present in this 'Nāda can be heard distinctly by Yogīs (ascetic) who are engrossed in meditation. These sounds of Nāda' resemble the 'Music' emanating from various musical instruments (Nādabindu Upaniṣad of the Ṛg Veda).

Therefore, whereas OM is the sublime, subtle and un-manifest aspect of sound, which incidentally is the first manifestation of Brahma, its manifest and gross revelation is the speech and voice of a creature. This voice when sung is called 'the Sāma' or the song of the ancients as encapsulated in the words of the Vedas, specially the Sāma Veda. It is said that 'the essence of speech is the 'Ṛcā' (the hymn of the Vedas), the essence of 'Ṛcā' is the 'Sāma' (the song), and the essence of 'Sāma' is 'Udgītha' (singing of the song) (Chāndogya Upaniṣad of Sāma Veda, 1/1/2).

The word OM is a sound symbol representing the supreme reality called Brahma. Brahma is not an object that can be perceived by sense organs, nor can it be comprehended by the mind or a thought that can be reflected upon by the intellect using its discriminatory faculty. It is beyond

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human comprehension—i.e. it is unknown to humankind. To understand anything which is unknown, one has to proceed from the known factors. An unknown entity cannot be explained by using other unknown factors. Of all the factors known to man, the subtlest is sound. The realm of the 'known' world consists of five elements—earth, water, fire, air and space in progressive order of subtlety. Different permutations and combinations of these five elements constitute the entire realm of factors known to man, which is called the 'creation'.

Of the five elements, Space is the subtlest, and Sound is the essence of space. Sound is created only in space (for instance, the gap between our palms helps us to clap, but in a piece of wood, there is no space, hence no sound can be created). This sound is the subtlest because it can be perceived by only one sense organ, e.g. ear. It directly impinges on the mind and intellect apparatus. It is considered as the very first manifestation of the supreme truth since the unmanifest truth lies just beyond the manifested world. This being so, sound is the best and the subtlest vehicle to transport one from the 'terrestrial world of the known' to the 'transcendental world of the unknown'.

The question is why OM is selected out of all the sounds known to mankind to represent the supreme Brahma. The reason is that this single word represents the entire phenomenon of sound. It consists of three different and distinct sounds—viz. 'A' which is a throat sound, emanating from the root of the tongue; 'U' is created by rolling forward of the muscles of the tongue between the root and the lip of the mouth; and the letter 'M' is the concluding sound produced by closing of the lips. Hence all articulate sounds are aptly represented by the three letters A, U, M of the word OM. This word is a coordination of all that is indicative of life because only a living entity can speak, and not a dead entity.

OM represents, therefore, the supreme truth/reality which pervades the 3 states of consciousness—the waker (Viśva), the dreamer (Taijasa) and the deep sleeper (Prājña) states of consciousness of the creature in the terrestrial realm of the 'known world' of the creation called microcosm as far as the creature is concerned. The same logic when extended to the cosmos results in OM representing the cosmic waker (Virāṭ), the cosmic dreamer (Hiraṇyagarbha) and cosmic deep sleeper (Īśvara) aspect of macrocosm.

The silence that follows the sounding of the word OM (i.e. after closure of the lips) is called '*amtra-oṃ*'. This silence represents the forth state of

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consciousness called Turīya which is all blissful and a transcendental reality. Since sound emanates (A), expands/progresses (U) and collapses/merges (M) back into space—it naturally follows that space existed before the very advent of sound. Hence this fourth state of consciousness represents that 'Turīya state' or the pre-sound and post-sound state of all-pervading space. This silence is bliss, serenity, placidity and tranquility.

The word 'Brahmāṇḍa' meaning the universe is visualised in this context as a rising and collapsing of the waves of matter from and into the Brahma. The comprehensive knowledge of scriptures enables us to see, by deep mental reflection, that all objects (or matters, elements) are merely reflexes of forms constituted in one, irrefutable and immutable 'Truth'. And this 'truth' is Brahma of the Upaniṣads.

But the most astounding thing about the cosmic silence is that it is not inert and inane because it has the capacity to generate or create sound. And anything that 'creates' must have a life infusing capability. Taking a leaf from microbiology, a cell must have a nucleus so the space must also, logically, have a nucleus. This nucleus is the Ātmā or the soul of the cosmos or, in other words, the macrocosmic soul (Paramātmā) of the cosmos which is the counterpart of the microcosmic soul (Ātmā) of the Jīva.

If there were no silence, we cannot hear the sound. It is the background of the silence which enables us to hear the sound in the first place. Therefore, the word symbol OM represents the entire gamut of manifest world of plurality as well as the unmanifest world of Reality. OM, the sound, represents the former (manifest) world while the silence represents the latter (unmanifest) world. When this all embracing, all-pervading, blissful internal cosmic silence is reached, the seeker becomes one with the Supreme Reality, a state of God or self realisation.

According to Vedānta, the principle by whose mere presence the intellect thinks, the mind feels, and the body perceives, is the 'Subject', the substratum for all the experiences of the body, mind, and intellect. This principle that lends its light to every being is the divine principle OM, or Ātmā (the Self) residing inside the creature as microcosm as well as residing in the universe as macrocosom known as Brahma. *'The diversity in objects arises only when they are united in some way. Neither identity nor difference, neither existence nor non-existence of object is possible if they are not*

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*linked with one another. The ultimate view is that it is the 'one' which has all powers'* (Vākyapadīya, 3/1/20-22). And that 'one'—whether perceived as the 'Nāda' by a Yogī, or as 'OM' by a Upaniṣadic sage/seer, or known as 'Praṇava' or as Brahma' by them—is the ultimate supreme consciousness which is the Soul of the cosmos, the energy that drives everything in this creation.

According to 'Yogacūḍāmaṇi Upaniṣad' of Sāma Veda, verse no. 74, the letter 'A' resides in the eyes of all creatures during the waking state of consciousness, the letter 'U' is in the throat during the dream state of consciousness, and the letter 'M' is in the heart during the deep sleep state of consciousness. The last stage is the composite word OM which represents the 4th state called the 'Turīya' state of consciousness, which is marked by bliss and beatitude.

Verse nos. 75-79 of the same Upaniṣad says that the gross 'Virāṭ Viśva' is a manifestation of the letter 'A', the subtle radiant form called 'Hiraṇyagarbha' represents the letter 'U', and the causal, attributeless, enlightened entity symbolises the letter 'M'. The letter 'A' has the natural quality called 'Rājasika' (worldly desires), its colour is red and it represents the creator of the world, Brahmā. The letter 'U' has the natural quality called 'Sāttvika' (righteousness, virtuousness and other noble qualities), its colour is white/gray and it represents the sustainer and caretaker of the world called Viṣṇu (verse no. 75). The letter 'M' has the natural quality called 'Tāmasika' (the lowest of the three qualities), its colour is dark and its stands for the annihilator of the world called 'Rudra'.

In this way, the origin of Brahmā, Viṣṇu and Rudra (Śiva) is deemed to be OM or 'Praṇava' which is the cosmic symbol of the Divine Being (Brahmā). OM is the transcendental and supreme cause for the origin of all that exists, animate or inanimate. The creator of the world, Brahmā, is deemed to be incorporated and inherently present in the letter 'A', Viṣṇu in the letter 'U' (verse no. 76-77), Rudra (Śiva) in the letter 'M'. It is only OM/Praṇava that keeps shining gloriously everywhere (or it remains visible, manifested or revealed at all places in myriad forms) in the cosmos. This OM/Praṇava is said to be facing upwards (i.e. it is symbolically uplifting) in wise, erudite, sagacious and enlightened persons, while it faces down (i.e. is degrading, degenerating and denigrating) in stupid and ignorant people (verse no. 78).

It is OM/Praṇava that is present everywhere, in every direction, in

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equal intensity and magnitude. A person who realises or understands this as it is, is indeed an expert in the essential knowledge, tenets, teachings and doctrines of all the Vedas. Amongst enlightened and wise seekers/aspirant, this OM/Praṇava is irrevocably, consistently, un-hinderingly and uniformly uplifting for the soul (verse no. 79).

So we see in wonder and awe how our ancient 'seers' could 'peep' into the deep recesses of time and space at a time when there were no electronic gadgets, no satellites, no radars, no radios and no X-ray telescopes or spectrometers or sonometers etc. They simply used their own brain and mind as the radar, there intellect as the computer and radio receiver to catch, comprehend and analyse the subtle sound waves emanating from deep space, a privilege their descendents—we—are denied because of our grossness and indulgence in the artificial world.

The Ṛg Veda asserts :—चत्वारी वाक्परिमिता पदानि तानि विदु ब्राह्मणा ये मनीषिणः। गुहा त्रीणि निहिता नेंगयन्ति तुरीयं वाचो मनुष्या वदंति (ऋग्वेद, 1/164/5)—'speech is known by the erudite, wise, and scholarly knower of the Vedas to consist of four parts. The 1st three of these (the 'Parā'—the supreme, transcendental Brahma; the 'Paśyanti'—unformed language, and the 'Madhyama'—mental language) remain un-manifested in the depths of one's being. It is only the 4th that people speak'. (Ṛg Veda, 1/164/5).

According to Haṃsopaniṣad of Śukla Yajur Veda, the 'Nāda' or the cosmic sound has ten varieties of sound or music emanating from it—(i) clinking of bracelets, (ii) tinkling of anklets, (iii) the reverberation and resonating sound of a gong hitting a brass bell, (iv) the blowing of a conch shell, (v) the playing of stringed musical instrument (e.g. lute, harp, guitar), (vi) the clap or clanging sound of crashing cymbals, (vii) the shrill but soothing and haunting sound of a flute, (viii) the beating of tumbrels or elongated drums, (ix) the sound of kettle drums, and (x) the rumbling and thundering of clouds (verse no. 16-17).

The various subtle sounds emanating from the cosmic 'Nāda', which essentially consist of vibrations in the ether, have been elaborately described in 'Nāda Bindu Upaniṣad' of the Ṛg Veda. In the beginning, the aspirant simply hears a roar of some distant ocean, but this rises to an all-engulfing crescendo which literally drowns the conscious part of his brain. By and by, he starts differentiating between the various hues and shades of sound which acquire resemblance to the sound of various musical instruments playing together, and later on playing separately

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like in a stereophonic orchestra. The highly evolved mind-intellect of an enlightened ascetic is able to distinctly hear these individual strands of sounds in the form of the cosmic music emanating from Brahma.

As a result of this 'Nāda', the body witnesses many apparent reflexes. The reflex actions of the muscles in the body are involuntarily controlled by the brain. When the nerves of the brain—which is actually an electronic circuit consisting of a fine maze of ganglions, nerve fibers and nerve ending much like an integrated circuit of a computer—are impacted by these sound waves emanating from the cosmic 'Nāda' which tend to interfere with and modify their working much like the interference of the electronically charged particles of the solar wind with the radio transmission on earth, the impulses or electric signals which are given by the brain to other parts of the body also get effected or modified. This results in the muscles of the body reacting differently to different wavelengths or frequencies of the various sound waves emanating from the sea of sound called the 'Nāda'. Each individual reaction of the body will therefore correspond to particular frequencies or wavelength that the aspirant is hearing at that instant. As a natural corollary, it follows that by observing the reflexes of the aspirant's body, we can determine at what spiritual level he is prevailing at that moment.

The 1st sound (according to verse no. 17 of Haṃsopaniṣad) is a tickling sensation. The 2nd sound creates tense or taut muscles leading to spasms. The 3rd sound leads to perspiration breaking out from the body. The 4th sound creates tremors in the head (verse no. 18). The 5th sound creates saliva to dribble out of the mouth. The 6th sound causes 'a rain of Amṛta' (which is a metaphor for tears of bliss). The 7th sound bestows upon the aspirant the blessing of being acquainted with the profoundest and most secret of knowledge. The 8th sound enables the aspirant to speak in mystical language. [That is, he can speak in any tongue, he can speak of things unknown, he can speak of the wisest of things, his speech has the potent and prowess of divine powers] (verse no. 99). The 9th sound enables the aspirant to make himself invisible and he acquires the so-called '3rd eye' having mystical and divine powers of insight and infinite vision. Finally, when the aspirant hears the 10th sound, he acquires the transcendental and eclectic knowledge pertaining to the supreme Brahma, and as a result, he experiences or witnesses Brahma first hand (verse no. 20).

Hence, OM is the best instrument to invoke the blessing of the



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supreme, transcendental Lord or Brahma. It is used to start and finish all religious worship thereby indicating the completion of the cycle of the worship. It also metaphorically establishes that 'everything started off from Brahma, went its due course, and ultimately fell back or merged or coalesced with Brahma. The symbolism is too obvious and glaring to be ignored.

So, in conclusion we can say that neat categorisation of 'Nāda' or 'OM' is not in accordance with the pluralistic, holistic approach of ancient Indian tradition. Hence, to categorise and define 'Nāda' and 'OM' separately will be against that tradition. The above discussion is simply to emphasis that whether the Upaniṣad talk about the 'Nāda' or 'OM' or 'Praṇava' or 'Brahma' or 'Brahmāṇḍa' (universe/cosmos/world), they ultimately mean and speak of the same thing. The allusions, the allegories, the metaphors, the analogies may be different, but the essence is the same.

* * *

Oh those with similar high wisdom, knowledge, erudition and scholarship get up, rise up! *(Ṛg Veda, 10/101/1)*

A man crosses over (the ocean or the hurdle known as) 'death' simply by realising (coming to understand the essence, true nature and reality of) the supreme, transcendental Brahma. *(Yajur Veda, 31/18)*

'He who is the source of life and power, whose commands all beings, including the Gods, obey, whose shadow is immortality as well as death—we give our oblations to that supreme Lord whom we adore'.
*(Ṛg Veda, 10/121/2)*

In the beginning was the Word, and Word was with God, and the Word was God, the same was in the beginning with God *(Bible, Gospel of St. John, 1/1-2)*; and the Word was made flesh and dwelth amongst us *(Gospel of St. John 1/14)*; 'That was the true light, which lighteth everyman that cometh into the world' *(St. John, 1/9)*.

'I am the first and the last; the beginning and the end'. *(Bible, Revelation, 22/13)*

'Īśvara is the Ātmā as seen and/or grasped by the mind. His highest name is OM. So repeat it, meditate on it and think of all its wonderful nature and attributes. Repeating the OM continually is the only true worship. It is not a word, it is God himself'. *—Svāmī Vivekānanda*
*(The Complete Works of Sv. Vivekānanda, 9 vols, 7/62)*

* * *

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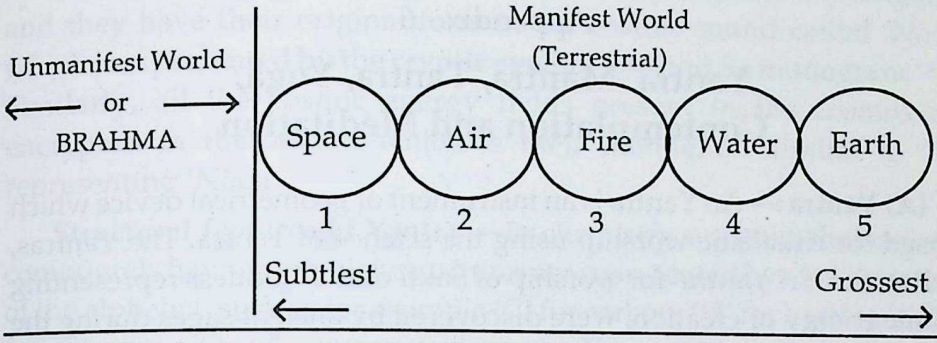
## Relationship between unmanifest Brahma and manifest world

*In the beginning was the Word, and Word was with God, and the Word was God, the same was in the beginning with God (Bible, Gospel of St. John, 1/1-2); and the Word was made flesh and dwelth amongst us. (Gospel of St. John 1/14).*

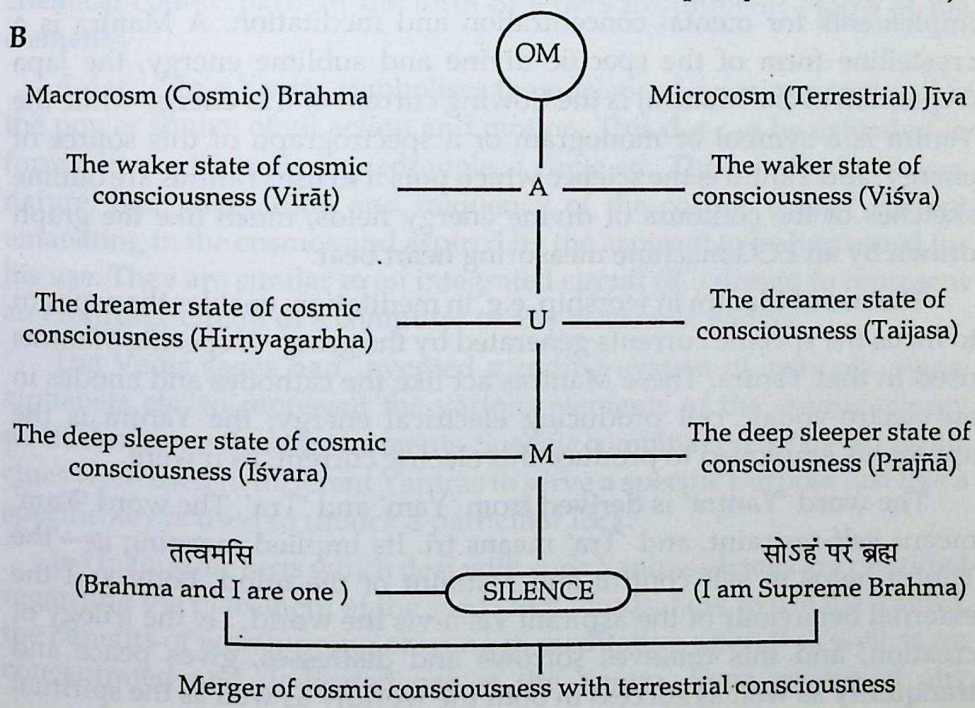
A




## Relationship of the word OM with two planes of consciousness

*All things were made by him, and without him was not anything made that was made. In him was life, and life was the light of men, and the light shineth in darkness and the darkness comprehended it not (Bible, Gospel of St. John, 1/3-5).*

B

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Appendix - 6

# Yantra, Mantra, Tantra, Yoga, Contemplation and Meditation

**(A) Yantra :**—An Yantra is an instrument or geometrical device which is used for ritualistic worship using the science of Tantra. The Yantras, such as the 'Śrī Yantra' for worship of Śakti or the Goddess representing cosmic energy of creation, were discovered by ancient sages during the Vedic period (roughly 3,000-200 BCE) for spiritual, intellectual and worldly well-being of human kind. We shall see here in brief the rationale behind and the significance of these mystical designs which are geometrically perfect.

Yantras are diagrams or sketches which are tools, devices or implements for mental concentration and meditation. A Mantra is a crystalline form of the specific divine and sublime energy, the Japa (repetition of the Mantra) is the flowing current of this energy while the Yantra is a symbol or monogram or a spectrograph of this source of energy, and Tantra is the science which puts it to use. Yantras are outline sketches of the contours of divine energy fields, much like the graph drawn by an ECG machine measuring heart beat.

The use of Mantra in worship, e.g. in meditation, enables the aspirant to focus the specific currents generated by the group of specific Mantras used in that Yantra. These Mantras act like the cathodes and anodes in an electro-voltaic cell producing electrical energy; the Yantra is the apparatus employed to produce this electric current, as it were.

The word 'Yantra' is derived from 'Yam' and 'Tra'. The word 'Yam' means self-restraint, and 'Tra' means tri. Its implied meaning is—'the Yantra helps in self control and restraint of the mind, body and the external behaviour of the aspirant vis-à-vis the world, i.e. the trilogy of creation, and this removes sorrows and distresses, gives peace and tranquility as well as success in both the worldly as well as the spiritual

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pursuits of the aspirant'. The Yantras are symbolically the abodes of Gods for whom they are dedicated, and these Gods represent the divine spiritual powers in its varied manifestations. Each Yantra is specific for a particular God or Goddess even as any scientific instrument is specific for the purpose for which it is created or assembled.

All Mantras have their origin in letters and syllables of any language and they have their original form in the cosmic sound called 'Nāda' which is represented by the cryptic symbol OM and its monogram 'ॐ'. Similarly, all the cosmic energy fields present in the cosmos are encrypted in the Yantra which is their monogram similar to 'ॐ' representing 'Nāda'.

**Structural features of Yantra :**—In chemistry we learn that organic compounds having complex structures are represented by various letters of the alphabet, such as for example 'C' for carbon, 'H' for hydrogen, 'N' for nitrogen, 'O' for oxygen and so on. The complex structures of a molecule of a compound such as benzene is depicted by joining these letters by bars, lines etc. In case of Yantras, the same process is involved—the sketch is the bar and line while the Mantra or seed/root words for various divine sources of energy called their patron Gods are like their chemical counterparts in the form of letters for different atoms of the elements.

A dot '·' in a Yantra symbolises the nucleus of cosmic energy and is the power source of all action and motion. This dot can be extended to form a line, a triangle, a quadrangle, a circle etc. These indicate various nature, hue, magnitude and frequency of the cosmic energy current emanating in the cosmos and aspired by the aspirant to be harnessed for his use. They are similar to an integrated circuit (IC) drawn to represent an electronic circuit of a computer or any electronic gadget.

The Vedic sages had invented a coding system of symbols, signs, alphabets etc. to represent the various elements of the cosmic energy while designing these instruments. Specific combinations of these cryptic clues were used in different Yantras to serve a specific purpose just like a specific key is used to unlock a particular lock.

In Upaniṣadic texts which deal with such Yantras, details are provided regarding the placement of the seed/root words, how to use the Yantra, the benefits of worshipping or using it, meditating upon it as well as for concentrated and dedicated use of the Yantra. Even as use of any

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instrument necessarily requires knowledge of the science that governs the operation of that particular instrument or apparatus, the Yantras would also entail a thorough knowledge of the underline principles in order to make them effective and comprehendible as well as pass the test of rationality or scientific reasoning.

**(B) Tantra :**—There are three dimensions of Tantra—(a) Mantra, (b) Yantra and (c) Tantra. Mantra is pure sound; every sound has an energy wave associated with it which takes a definite form depending upon the frequency, amplitude and other aspects as proved by an oscilloscope. The seed or root words forming the Mantra are the purest forms of sound. The Yantra is the physical forms that sound takes and is depicted in the form of a diagram or sketch having various Mantras like a text book of music. Yantra is an instrument to use the Mantra much like the musical instrument is used for the purpose of tranforming the magic of sound to produce a captivating and enchanting music which has a therupatic value as well.

Tantra is the technique to use the Mantra and the Yantra. Even as technology of electrons helps man to send information across thousands of miles in a second, which information could have otherwise been taken personally by him also after undertaking an arduous journey of months or days on end, the Tantra helps to achieve success in the spiritual realm where the mind cannot physically go; it takes a man beyond his physical capabilities. That is why ancient sages could perform stupendous and seemingly impossible tasks using the various Mantras and Yantras through the technology of the Tantra. Tantra is, therefore, a science in the realm of metaphysics and occult.

Tantra consists chiefly of practical ways, using devices and Mantras, of realisation of that supreme Truth, and they are extended as a branch of Upaniṣadic philosophy or metaphysics of Vedas. In the perspective of creation, they describe it as continuity of the cosmic Nāda (vibration) into the present manifest world. The energy of vibration produced by this Nāda gives the intrinsic energy for creation. So this energy is the soul or Ātmā of creation, and its form is the Nāda. Tantra is therefore the art and skill to realise that Brahma, or the essential and irrefutable Truth in this creation through the use of an apparatus called Yantra, and the keys to operate the apparatus are the Mantras.

**(C) Mantra :**—While going through the main text of the book, we

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come across the word Mantra repeatedly. What are they? In a lay-man's language, as we have seen, Mantras are either a single letter, a syllable or a group of letters or syllables forming a word, a group of words, even a phrase or a short statement—which we can call a 'spiritual formulae'. They are a unique and potentially uplifting, energy-charged thought currents. These currents are transformed into words to make them useable and accessible. For the purpose of God-realisation (or realisation of the supreme Brahma), these Mantras are used in meditation repeatedly to help concentrate the mind. These are called Mantras because by proper contemplation on their import, they are able to remove the inner obstacles and facilitate realisation. They are catalysts or mediums for realisation. They help in reaching of the supreme Advaitic ideal of identifying the Ātmā with the Brahma, the individual self with the universal Self. The Mantras are the vehicles used during Japa (repetition of the holy name of the Lord) also.

But it must be emphasised here that even as any formula—whether in the realm of science or mathematics—is useful only when the student understands its meaning and application, the Mantras too, being spiritual formulas themselves, would be beneficial only when their meaning and import are fully understood. Though, off course, even as learning by rote can enable a student to mug up Chapters of a book to pass an examination without being able to answer one single question based on reasoning on the same subject that he has parroted, so the Mantras do have their impact when repeated blindly, but the benefit is only superficial. It is better than nothing but is not wholesome, they don't lead to self awakening as such. The Mantras are the vehicle which the aspirant uses to travel from the plane of the world to spiritual plane because Mantras can be repeated even while a person goes on with his daily chores, but his subconscious mind dwells not on the objects of the world but on the objects of the divine. In due course of time, this has a profound psychological impact on the aspirant. Gradually he seems to identity himself more with the divine principles than with the humdrum worldly principles. The seeker/aspirant gradually veers himself away from worldly entanglements and engages himself with spiritual discipline. First it's external and then it becomes internal. Even as a medicine taken over a long period of time eradicates a disease, the constant repetition of the Mantras tend to scrub his subconscious clean of all negative traits and replace them with divine traits.

The science of various Mantras was derived from the profoundity and

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omnipresence of the primordial sound. The specific structure or configuration of letters and syllables of a Mantra can be regarded as coded compilation of great spiritual doctrines or a cryptic metaphysical formulae of great import; the rhythmic chanting or repeating of which with due diligence, dedication, mental concentration, consistent and persistent pace and practice generates specific energy currents present in the cosmic ether in the form of the cosmic sound.

First let us understand the sonic power of some of the basic vowel sounds used in the scriptures and which form part of Mantras. The various combinations of these vowel sounds have as many special effects and create as many energy sources as are possible by their various permutations and combinations. Each syllable or letter of a Mantra stands for a particular aspect of this energy field, which the scriptures prefer to call 'God'. The 'Akṣamālikopaniṣad of Ṛg Veda' has bestowed and empowered each alphabet with divine and spiritual powers and threaded them together in a string called the 'prayer rosary'.

Some of the basic vowel sounds of Sanskrit/Hindi and their effects are enumerated as follows :—(i) A (अ)—Pronouncing this vowel has a direct effect on the heart. The pumping of the heart and the supply of pure blood in the body is supported by this sound. Repeated loud pronunciation at regulated amplitude helps to regulate pure blood supply to the body and keep the heart tuned. It possesses creative powers.

(ii) Ā (आ)—The sound of this vowel effects the chest and upper parts of the lungs. It strengthens ribs, helps clean the digestive canal and energises the mind because to pronounce it, the mouth has to be opened wide, enabling fresh air laden with oxygen to enter the body and oxidise the tissues.

(iii) I and Ī (इ, ई)—Pronunciation of the short and long sound of the 3rd and 4th vowels have a direct effect on the throat, almost like a gargle. It cleanses the upper chamber of the respiratory tract as well as the alimentary canal. It helps to relieve headaches.

(iv) U or Ū (उ, ऊ)—The short and long vowel sound of 'Ū' have direct effect on the organs in the middle and lower part of the body (i.e. abdomen)—e.g. liver, stomach, lower intestine and bowels because abdominal muscles are used to pronounce it. Constipation is relieved by prolonged pronunciation of this vowel sound.

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(v) E and Ai (ए, ऐ)—These two vowel sounds effect the kidney and the junction of the throat and the respiratory tract. It can relieve renal disease. It softens vocal cords, hence it is useful for those who use the voice much—e.g. teachers, singers, orators etc.

(vi) O and Au (ओ, औ)—This vowel sound effects the genitals and the central part of the chest.

(vii) Aṃ (अं)—This is pronounced by opening and closing the throat. The oxygen inhaled when the mouth is open and fresh air is trapped inside the body helps in oxidising the RBC (red blood corpuscles) which, in turn, oxidises the tissue.

(viii) Aḥ (अः)—The pronunciation of this vowel sound titillates the tongue and the upper part of the palate. It regulates secretions of hormones which in turn regulate the various functions of the body.

**Vocal sound and five elements :**—Prof. Dobson has hypothesized that the primary speech of the human race must have originated using these vowel sounds. The 'wind' is a medium for propagation of sound. Air controls the type or genre, quality, amplitude and tune of sound—as is evident from a whistle, a flute or a mouth organ. The 'water' is also a medium of propagating sound as is done by marine creatures and some musical instruments using water such as the 'Jala Taraṅga'. The relation of sound with 'fire' consisting of light and heat as its elementary constituents is evident in the functioning of the tono-meter, spectro-meter and thermo-meter. Its subtle effect on the mind is an example of 'heated exchange of words' during an argument. The 'space' element and its relationship with sound are evidenced by music and the cosmic 'Nāda'. This has been elaborately explained in appendix no. 5 of this book.

Benjamin Lee Whorf, an American scholar and chemical engineer, researched the psychological aspects of language and published his findings. 'The idea, entirely unfamiliar to the modern world, that nature and language are inwardly akin, was for ages well known to various high culture... In India, one aspect of it has been the idea of the Mantra and of a Mantric art. On the simplest cultural level, a Mantra is merely an incantation of primitive magic, such as the crudest cultures have. In high culture it may have a different, intellectual meaning, dealing with the inner affinity of language and the cosmic order. At a still higher level, it becomes Mantra Yoga. Therein the Mantra becomes a manifold



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of conscious patterns, contrived to assist the consciousness into the nominal pattern world, whereupon it is 'in the driver's seat'. It can set the human organism to transmit, control and amplify thousand-fold forces which that organism normally transmits only at unobservable low intensities.'

The space or sky is the habitat of the cosmos; even our earth is nothing more than a speck or a grain of sand in this vast cosmos. Since the cosmos is filled with ether, which is completely infused with 'Nāda', we are completely drenched by it, completely submerged in it. The ether is a gigantic ocean of sound waves. Sound is also the first source of energy; its combination with light lies at the root of generation of different types of energy currents and particles of matter.

In a more practical term, our body represents that vast cosmos. The space inside the skin made of earth is filled with water, air and fire. When we speak, our vocal cords create the cosmic 'Nāda' in its microcosmic form, and we call it speech.

The scriptures affirm that OM, the sublime sound, is the source of all creation which has its base in it. The word OM is said to be the base/foundation and the basis/origin of all Mantras because Mantras consist of letters and syllables, and these are various forms that sound takes. Since sound has its origin in the 'Nāda', hence OM is the 'seed or root' of all the Mantras. All syllables, letters, Mantras and words have emanated from the vibrations of the primordial sound called the 'Nāda'.

The importance of **Japa** (repetition of holy name or divine letter of the Mantra) is succinctly explained by Svāmī Vivekānanda when he says, 'The inaudible repetition of the Mantra, accompanied with the thinking of its meaning, is called mental repetition and is the highest type of Japa' (Complete Works, 1/190). His Guru, the enlightened Śrī Rāma Kṛṣṇa said, 'Japa means silently repeating God's name in solitude. When you chant his holy name with single minded devotion, you can see (visualise) his form and realise him. It is like reaching a piece of timber (e.g. a log of wood) floating in water and attached to the bank with a chain. By holding the chain and moving forward, link by link, you can reach the log. In the same way, by repeating God's holy name, you become absorbed in him and finally realise him' (Gospel of Rāma Kṛṣṇa, 878-9).

Japa of the Mantra has basically three forms—audible (with proper pronunciation), inaudible (just by moving of the lips) and mental (without

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any external sign of repetition). The last is the best way as endorsed by Svāmī Vivekānanda himself as above.

Regarding continual Japa of the Mantra, we must remember what Svāmī Vivekānanda had said, 'Each deity chosen by the seeker (called his Iṣṭa Devatā) has a specific Mantra (even as each man has a specific name; it is like the relevant God's signature tune). The Mantra is the external word to express the particular ideal that the deity stands for. Constant repetition of the word helps to fix the ideal firmly in the mind' (Complete Works, 7/63) because 'as thou thinkest, so art thou' (Complete Works, 6/90—a reference to Buddha's Sermon on the Mount).

The benefit of constant Japa of Mantras can also be explained as follows—the consciousness of a man exists in three states, viz. the waking state, the dreaming state and the deep sleep state. During the waking state, the conscious is so engrossed in performing the functions of perceptions and feelings linked with the gross body that it remains bogged down in the narrow domain of physical experiences. But when this conscious is trained to do another task simultaneously with this routine function of worldly perceptions and feelings, it can perform this new task easily with due practice. For example, it is possible for a man to train his mind to do routine, monotonous task without making an error while listening to music. On the contrary, this additional task makes his routine activities less tiring and boring because the consciousness gets detached from the usual experiences of the physical body and become relatively free for some time to focus on the other task at hand—which is listening to music or repeating the Mantra, which in their turn have a soothing effect on the tired nerves. Now, this repetition forms the background record of the subconscious or the memory bank of the mind. So, when the consciousness is in the second state of existence, that is the dreaming state, it dreams of those subjects which have been stored in its memory bank—the various inputs from the world as well as the constant psychological impact of the Mantras. The effect is obvious—the dreams become influenced by the latter influences. Finally, in the third state of deep sleep when neither the external stimuli nor the activity of the mind affect the consciousness, it (consciousness) can enjoy the sub conscious without any restraint. It is here that the Mantras, positive thinking, good or bad thoughts etc. come into play.

It is like the activation of the inner mind (sub conscious) of the man.

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And this is why it is emphasised that the Mantras have effect only when their meaning and import are understood because when this inner mind is activated, it comes in direct contact with the consciousness. The more erudite and classified the sub conscious, the more elevated the inner-self becomes. Just like the personality of a man is effected by, inter alia, his surroundings and circumstances, this inner-self is also enhanced or degraded in stature due to this sub conscious. Mantras, with their meanings understood (and stored in the sub conscious), uplift this inner-self of the creature. The creature becomes more spiritual and divine because it is guided by the 'inner mind' to identify itself more closely with the pure and divine Spirit (Ātmā/soul) in him. This Spirit is the emperor of the whole set up—it is pure consciousness, an entity that is the reporting authority for the sub conscious.

Chanting of Mantras is like caressing—gentle but intense—of the heart and the mind. When one chants softly, one's emotions become more gentle and soft, refined and elevated. Chanting or doing Japa of Mantras help to subdue or calm agitations of the mind and control it. It acts as a balm over ruffled nerves of the mind.

There is another school of thought that says that Mantras need not have a meaning, need not be understood to be effective. According to this line of thought, Mantras resemble the cosmic sound, which according to the scriptures, was the origin of the whole cosmos. These Mantras incorporate certain sound codes that could generate specific energies because sound waves have energy. That is why different Mantras are prescribed for different uses because the specific energy needed to deal with a given set of problems will be generated by a given set of syllables producing a given set of sound waves or sonic codes.

In mythological lore, the ancient sages heard these syllables which represented the cosmic sound called 'Nāda' in their inner-self in a state of trance. That is why most of the Mantras are called 'Śrutis'—things that were heard and not consciously created as meaningful words. They were, in effect, a compilation of sound-elements heard or conceptualised by intuition.

Sir John Woodroffe, in his book 'The garland of letters' describes the origin of Mantras as follows—'The Mantras are sonic patterns which represent in themselves and in all their variations all the possibilities of articulate speech in all languages'.

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**Components of Mantras :**—The Mantras consists of (i) Vowels which are continuous sounds and (ii) Consonants which are interruptions of those sounds. The consonants cannot be pronounced without the vowels. As we know, sound travels in waves, and when similar waves of the same frequency overlap each other, they gain tremendous strength and are magnified. The super imposition of compatible waves or vibration have profound effect, and that is why chanting of the Mantras in chorus as done in Kīrtana or recitation of Mantras during ancient fire sacrifices creates specific sound vibrations which can dispel negative energy and have great impact on the environment.

**The five components of Mantra** are the following :—(i) Ṛṣi, (ii) Chanda, (iii) Devatā (God), (iv) Bīja (root) and (v) Tattva (essence, gist). The first component (Ṛṣi) contains the name of the sage/seer who had discovered, compiled and mastered that particular Mantra and was therefore an authority of that field. The second component (Chanda) indicates the rhythmic composition for the pronunciation of the Mantra. This component creates the physical sound or the sonic energy which empowers the Mantra with physical potent and substentative effect. The third component (Devatā or the chosen deity) is the specific God-head that is aimed to be worshipped and realised with that Mantra. In other words, it is the bull's eye at which the energised arrow is being targeted. The God, in this context, can be defined as the specific cosmic field at which the frequency generated by the chanting (Japa) of a particular Mantra is directed even as specific broadcasting radio station use specific frequencies targeted to a particular area of the globe or a satellite in space. It is a very scientific concept. That is why if we wish to worship, say, Śrī Rāma, then we have to use Mantras dedicated to him alone. The fourth component (Bīja-root) indicates the origin of the Mantra. It is a group of those syllables that contain, in compact coded form, the essence or gist of the Mantra, and thereby it implies the existence of latent energy or power in that Mantra. The fifth component (Tattva-essence) indicates the inherent potential powers and prowess of the Mantra, the purpose for which it should be used, and is like the meaning of a formula without which it can't be wisely used.

The chanting of the Mantras during ritual ceremonies is in a group following a specific rhythm while during individual repetition (Japa) it can be a simple murmur or done in absolute silence where the Mantra is repeated in the mind. The constant and persistent chanting and repeating of the Mantra produces a continuous stream of sound waves. Continuous

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Japa will create a halo of energy around the aspirant. Modern research of sound energy—especially ultrasonic—has proved that vibration at a high frequency can produce enormous amount of energy that can convert the surrounding material into vapour and ash almost instantaneously. The sound generated by the Mantras are originally subtler in level than the ultrasound, but the brain's electrical energy and strength of concentration can amplify the frequency of sound waves to beyond the limits of ultrasound. That is why ancient sages could turn to ashes anyone and anything by chanting a set of Mantras if they wished to do so. Ample examples are available in ancient texts where kings and Gods feared the wrath of sages and seers just for this reason.

Like electromagnetic waves can be captured by an appropriate instrument, e.g. radar or a dish, the sound wave energy can also be captured by the body, and the instrument here are the ear and the skin. There are many instances where creatures of the animal kingdom can receive sound impulses through their skin (e.g. snakes, earthworms). Similarly, the Mantras create a particular set of sonic wave energy that can alter the behavioural patterns of the reception centers of the objects which are targeted by the Mantras. No wonder than that ancient sages used to chant Mantra for rainfall, for good harvest, for the general well-being of the society, to cast off diseases because the germs causing the diseases were either rendered ineffective or killed (e.g. in today's world, there are electronic mosquito and insect repelling electronic devices that emit ultra sonic sounds which stupefies the insect or the mosquito and it either flies off or drops dead).

In the spiritual realm, therefore, the Mantras act like radio frequencies and help the creature to establish its link with the cosmic energy field which we call 'God' and communicate with it. By extension, this one way communication established by the Mantra can be upgraded to a two way communication between the God and the creature by the means of Dhyāna so that the seeker/aspirant can communicate with his chosen God.

The practice of repetition is popular because you can recite even though you can't read the text, you can repeat and recite even if your body can't endure the physical demands of meditation and rigors of spiritual practices, you can repeat and recite Mantras even while walking, breathing, cooking, waiting in a queue etc. You can recite even amid the

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din of the mundane world. What is required here is firm faith, conviction and determination. The good medicine imbibed will have its effects notwithstanding your literacy or ignorance in the intricate details of the medical book, as it were.

**(D) Yoga :**—The dictionary meaning of the word is 'to join, a junction point, to attach, harness, to team with, to put together, to fix any union, to foster, to connect, suitability or compatibility of two or more things'. It also means 'to strive, endeavour, due diligence and industry; to concentrate, meditate, contemplate and focus the mind and thought on some abstraction; self restraint and channelising one's vital strength and energy in a particular direction'. The process of concentration, contemplation and meditation as envisioned by the Upaniṣads needed a well- disciplined mind and body. For this to happen, a set of exercises were devised—called the various 'Āsanas and Bandhas' (sitting postures and controlling of the vital functions of the body). So, taken purely in its modern concept, it refers to the regime of different exercises, but on a broader plane its main objectives is to enable the aspirant to meditate and focus his energy on self purification, self elevation and self realisation. The fact that these exercises help eliminate—or at least alleviate—so many aliments that afflicts a body in today's stressful life is an additional bonus, but not the aim of Yoga, though of course a healthy body is definitely conducive in spiritual practice.

**The four Paths of Yoga :**—It is pertinent to note here that the main thrust of Yoga is to establish a union between the conscious Ātmā of an individual and the conscious Ātmā of the cosmos. There are other schools of philosophy for this 'conscious realisation'.

There are said to be four main paths of Yoga which lead to self realisation in a man or makes him aware of the super conscious residing in him. They are—(i) Jñāna Yoga, (ii) Bhakti Yoga, (iii) Karma Yoga and (iv) Rāja Yoga.

**(i) Jñāna Yoga** involves the intellect and mind to determine and delineate the true and the false; it helps to access and understand the reality and falsehood behind the manifested visible world which appears to be 'real' but is actually like a 'shadow of the truth'. This Jñāna Yoga helps to establish the mind firmly into seeing unity in diversity. Those following Jñāna Yoga are called 'seers' because they can 'see' beyond the visible, multifarious and bewildering variety of this false world. Jñāna Yoga is in the realm of the intellect and discriminating mind of a creature.

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**(ii) Bhakti Yoga** refers to having devotion for a chosen Godhead who is a person's ideal, on whom he showers all his adoration, and on whom he focuses his attention. He is emotionally and sentimentally involved with his deity. Hence, the heart is the realm of Bhakti Yoga; it helps to commune with the divine.

**(iii) Karma Yoga** expounds on the importance of doing deeds and taking actions, but with a different attitude. It stresses that we must not get 'involved or attached' to those deeds or action in as much as we shouldn't be bothered about the rewards or punishments incumbent on such deeds or actions. We must do them dispassionately and with detachment. The action or deed should be treated as one's offering to the God as well as an offering to the sacred fire sacrifice. This will ensure that the actions or deeds are not unrighteousness, corrupt or evil. On the contrary, whatever is done in which a person's subtle sub-conscious says is not the correct thing to do will be deemed to be unrighteous, unethical and unlawful, and therefore cannot be an offering to either the God or the sacred fire sacrifice.

**(iv) Rāja Yoga** is the psycho-spiritual practice of exercise and breath control; it involves the various steps involved in meditation and contemplation, as is generally understood by the term Yoga. This Yoga lays emphasis on physical training of the body and the mind, and is the subject matter of numerous Upaniṣads dealing with such exercises (e.g. Yoga Cūḍāmaṇi of Sāma Veda). It deals with such subjects as Prāṇāyāma, purification and activation of Nāḍīs, kindling of Cakras (subtle energy centers in the body) etc.

These four types of Yogas are not mutually exclusive; they coalesce and overlap with each other and their main aim is to help the aspirant seeker in his pursuit of 'self realisation'.

**Upaniṣads dealing with Yoga :**—The main texts that deal with Yoga exercises and its relevant topics such as the various Cakras (subtle energy centers in the body) and their activation, the Nāḍīs (nerves and veins) and their detoxification, the different types of Āsanas (sitting posture) and Bandhas (controls) et al, are the following—

(i) Ṛg Veda—Saubhāgya Lakṣmī Upaniṣad.

(ii) Sāma Veda—Yoga Cūḍāmaṇi and Yoga-rajo, Jābāla Darśana Upaniṣad.

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(iii) Śukla Yajur Veda—Advaya Tāraka, Triśikhī Brāhmaṇa, Maṇḍala Brāhmaṇa and Haṃsa Upaniṣads.

(iv) Kṛṣṇa Yajur Veda—Dhyāna Bindu, Yoga Kuṇḍalinī, Amṛta Nāda, Kṣurika and Yoga Tattva Upaniṣads.

(v) Atharva Veda— Śāṇḍilyopaniṣad.

The chief exponent of Yoga was sage **Patañjali**, and he had crystallised the principles of Yoga in his **'Yoga Sūtra'** which contains 185 Sūtras or formulas or keys for doing Yoga. Yoga is one of the six schools of Indian Hindu Philosophy. We shall now briefly see the essential elements of Patañjali's Yoga Sūtra.

Patañjali is considered the grandfather of Yoga. Here we shall see in brief his basic ideas of Yoga, and we would observe that they are more philosophical in their content, import and application than the mere physical exercise involved in doing routine Yoga (meditation). Patañjali's philosophies on Yoga are universally applicable to all the Upaniṣads, whether they are mere philosophical treatises or the ones dealing with only meditation exercises in detail. In the context of Upaniṣads on Yoga, let us have a brief glimpse on what sage 'Patañjali', has to say on the subject.

'Patañjali' has enumerated eight fold path of Yoga, called *Aṣṭāṅga Yoga* (अष्टाङ्ग योग). Each phase of his prescription is designed to enable the practioner to attain the supreme consciousness by quieting the mind and merging it with the truth which is universal, all pervading and infinite. The eight paths or steps are the following :—

(i) Yama—broadly meaning self restraint, and it covers such virtues as non-violence (Ahiṃsā), honesty and truthfulness (Satya), abhorring theft (Asteya), abstinance, celibacy and detachment from passions (Brahmacarya), and non-accumulation and non-possession (Aparigraha).

(ii) Niyama—or observance of principles or codes of conduct. Such as having good habits and contentment, observing austerities and penances, self-study of scriptures, following a righteous, virtuous and noble way of life etc.

(ii) Āsana—the various postures of the body adopted while doing Yoga or meditation. This is the physical aspect of Yoga. The various postures are designed to free the body from toxins, and they calm down the body as well as the mind which is trained to focus on Brahma or



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Ātmā, which is pure and infinite consciousness and a fount of light and enlightenment, instead of wandering aimlessly and getting entangled in a web of miseries and confusions represented by this world.

(iv) Prāṇāyāma—the control of the life-giving fresh breath or the vital wind force of life called Prāṇa. It helps remove distractions and agitations of the mind, removes the various toxins present in the blood, opens up clogged veins and arteries, relaxes the nerves, and ultimately helps to elevate both the body and the mind. It activates and re-energies the ba''ery of the body.

(v) Pratyāhāra—this is the state of withdrawl of the mind from agitations caused by the stimuli-inputs reaching it from the five sensory organs of perception of the body, which act like radars collecting various information from the outside world. With the lack of inputs, i.e. the radar going blank, the mind does not have to bother itself about the output, which is the control of the organs of action. Hence, it finds time and energy to relax and contemplate and ponder upon other more important matters of life such as the spiritual and ethereal rather than spending its energy in the humdrum, routine work of the world.

(vi) Dhāraṇā—it means training of the mind to focus on one point; it is concentration of the mind as opposed to its constant state of being in a flux, always volatile and restless. It helps sharpen the intellect and empowers it with tremendous potentials like the rays of laser—precise, incisive, sharp, powerful, effective and surgical in nature. It also refers to firm conviction, belief and faith.

(vii) Dhyāna—uninterrupted contemplation and meditation without an object used as a medium to concentrate the mind. The intention here is to heighten awareness of the pure-self and to establish oneness with the macro-soul of the cosmos. It results in the achievement of calmness, peace and tranquility. The practical benefit in life is the calmness and serenity achieved by a seeker/aspirant during the process of Dhyāna, and this calmness and tranquility spills over into all other aspects of life, thereby strengthening the emotional, intellectual and spiritual fabric of the creature.

(viii) Samādhi—it is the final step and final stage of meditation, and it is a trance-like state of existence wherein the creature remains virtually awake in this world, but on a subtle plane he remains totally oblivious of the existence of the surrounding gross world. This Samādhi leads to bliss

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and happiness. In this state, the seeker/aspirant merges himself with the supreme Self, which is the real Truth and absolute Reality. Such people become truly enlightened souls who have developed union with their parent, the Brahma.

All these limbs of Yoga work together in unison. The 1st five steps are mainly concerned with tuning the body and mind leading to its focus on the truth in the 6th and the 7th steps. The integration of the body, mind and soul into one spiritual whole, and removing of the barrier between the microcosmic Ātmā/soul of the individual and the macrocosmic Ātmā/soul of the cosmos is achieved, resulting in ultimate felicity and beatitude of the 8th step.

**(E) The concept of Samādhi :**—Contemplation and meditation lead to Samādhi. Yogīs also experience supreme bliss during Samādhi. Simply put, it is a trance like state when the consciousness has no perception of the external, physical world of sense objects and, on the contrary, it experiences the bliss of the pure self. This leads to an ecstatic state.

The term Samādhi is derived from the Sanskrit root 'Dha' which means to put or to place. To this root are added prefixes 'Sāma' (well) and 'Ā' (fully). Thus the word Samādhi means 'putting or placing the mind fully well'. In Vedānta, Samādhi means the knowledge that identifies the Ātmā with Brahma. It is commonly used to mean 'absorption or meditation'. The state of Samādhi is free from the dual defects (faults) of duality (that the creature and Brahma are separate) and effort (diligence in deeds and actions aimed towards the goal). That is, during the state of Samādhi, the creature looses its self independent identity and no effort is then required to experience the bliss of the supreme realisation of the absolute Truth—which is the Ātmā and Brahma are the same, are infinite and eternal.

There are two types of Samādhis—(i) Savikalpa Samādhi (absorption characterised by the perception of division, distinction or difference) and (ii) Nirvikalpa Samādhi (absorption free from division, distinction or difference). The Savikalpa Samādhi is reached after long practice of the tenet 'I am Brahma' (i.e. there is no difference between me and Brahma). Unlike this practice wherein the seeker had to exert himself to maintain the thought that 'I am Brahma', during the Savikalpa Samādhi there is an effortless thought of 'I am Brahma'. This Samādhi is characterised by the perception of the distinction of the triumvirate consisting of (a)

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Meditator (Dhyātṛ), (b) Meditated object (Dhyeya) and (c) Meditation process (Dhyāna). Though the Meditator has withdrawn his mind from all thoughts and maintains a continuous flow of a single pointed thought that 'I am Brahma', he still continues to have the distinction between (a) I, the Meditator, (b) the Object, that I am Brahma and (c) the very physical act of meditation. Nevertheless, by virtue of the strength of knowledge that 'he is Brahma', the triumvirate becomes illusionary or imaginary just like the perception of various shapes of water—such as whirlpool, wave, bubble, foam/froth etc. are noting else but water, or the water in a cup, a glass, a jar, a tray, a pond, a lake, a river, and ocean may have different names and contours but are water nonetheless. Śrī Saṅkarācārya has cited the example of a clay elephant (Sarva Vedānta Siddhānta Sāra Saṃgraha, verse nos. 821-822) to say that the elephant form does appear inspite of the knowledge that it is, after all, clay. Similarly, inspite of the knowledge that everything is Brahma, the triumvirate does exist in Savikalpa Samādhi.

Nirvikalpa Samādhi—during this state, the ideal that I am the all-pervading Brahma takes firm root and it puts an end to all ignorance. The term means 'no division or distinction or difference'. Here the seeker has no distinction between the triad of meditator or meditated object and the process of meditation.

The main difference between these two Samādhis is that in the former there is the 'knowledge or awareness' that I am Brahma while in the latter it is the 'being' of I am Brahma. The difference of knowing and being is quit evident. It is one thing to theoretically 'know' that I am Brahma and quite different to 'be' Brahma. When the thought I am Brahma becomes effortless and complete, the meditator loses the distinction between himself, the object (Brahma) and the process (meditation)—all merge into one entity. In this Nirvikalpa Samādhi, the meditator loses the distinction between himself (I) and the object (Brahma). As a result, the ego that 'I am meditating upon Brahma' is vanished, and with it, the triad. By extension, it means 'there is no experience of distinction between the knower (meditator) and the known (Brahma)'.

In Savikalpa Samādhi, the thought 'I am Brahma' is available for perception while in Nirvikalpa Samādhi, the same thought is not available for perception. A lump of salt floating in water will be seen as distinct from water (Savikalpa Samādhi) but when that lump of salt dissolves in

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water, no one can see it; there is no distinction between the water and the salt (Nirvikalpa Samādhi).

The Nirvikalpa Samādhi is the plunging of the consciousness into the ocean of bliss encapsulated inside the causal body of the creature. All ignorance pertaining to the world is dispelled and therefore the world comes to an end simply because it exists only due to ignorance. Age, caste, position, opinion—none of these is a bar in entering the chamber of the self during Samādhi. It is open to all who seek it.

To conclude, we can say that Samādhi means that state when the seeker attains the last stage in meditation when there is no agitation, and its place is taken over by utter silence or trance like state. In that silence, the cessation of the flow of thoughts results in annihilation of the mind, and with it, the body. When the thought processes cease, there can be no discrimination taking place. When discrimination ceases, the intellect cannot exist. Hence, in that final moment of silence, when the mind and intellect are dissolved—the thoughts are vanquished, the mind is conquered, discrimination is absent and the intellect is annihilated—the erstwhile individual merges with the infinite reality, resulting in supreme and endless bliss and beatitude.

**(F)** The words **Contemplation and Meditation** have some aspects which are common to both and some aspect which are different. Let us have a brief glimpse at both of them.

The dictionary describes 'contemplation' as—to reflect and consider, to look at attentively, to study, to intend calmly. This is the meaning of the word in its transitive verb form. The intransitive verb meaning is—to think seriously, attentive viewing. As a noun it means—a matter of thought. A contemplative mind is one which is inclined to think deeply on any matter; it is the opposite of an impulsive, reckless and restless mind. It is 'pondering on any subject, to weigh the pros and cons of any subject in the mind carefully'.

But this deep attention and pondering should be discriminative in nature because a person has to have interest in any subject to be able to focus his attention on it for any length of time. The trick is to be 'positively discriminative', that is to focus the attention on positive aspects of life rather than the degrading negative aspects. And even in the positive sphere, trying to delve deeper and deeper in to reality, and rise higher and higher in understanding of the ultimate Truth.

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The word contemplation is derived from the Latin word 'contemlare' which means 'to gaze attentively'. In the mystical and spiritual sense, it means 'knowledge consisting in the partial or complete identification of the knower with the object of knowledge with the resultant loss of the person's own individuality'. Since individualism is lost, the person begins to identify himself with the larger canvas of existence in the form of the cosmic Nature. This identification of the individual with the cosmos is synonymous with the identification of his soul called the Spirit with the supreme Soul or Universal Spirit called Brahma.

Śaṅkarācārya defines it as follows in his commentary on Bṛhadāraṇyaka Upaniṣad 1/3/9—'contemplation (Upāsanā) is reaching by the mind using the guidance of the intellect something delineated by the Upaniṣads, concentrating on it, uninterrupted by other thoughts, until identity with that thing is imagined in the same degree in which identity is imagined by us with the physical body now'.

The main emphasis of contemplation is on refining and sharpening a person's instruments of perception and tuning the mind so that it can perceive the reality behind the facade of variety, a façade which might be illusionary. It is looking inwards in order to grasp the nature of activity going on in the mind-intellect complex. Further, the Kaṭha Upaniṣad clearly specifies the need for contemplation by saying, 'a rare person who can exercise discrimination and seek immortality, turns his eyes away from worldly object and then sees the pure self residing in his bosom' (Kaṭha Upaniṣad, 2/1/1). The main aim of contemplation in the spiritual sphere is to effect correspondence of the subject (the seeker) with the object (the Ātmā).

The word 'meditation' in the context of the mind and intellect means, on the other hand, 'to consider thoughtfully, to revolve in the mind'. Thus, outwardly both the words appear to mean the same. Both involve concentration and focus on a subject as the main theme. But then divergence starts at this point. Contemplation is done in the mind-intellect complex of the creature. It requires little or no physical exercise or minimal focused and diligent involvement of the physical body. Contemplation requires steadfastness of mind, persistent and consistent efforts and deep attention of the mind without which focusing of it is not possible. A focused mind acquires the precision and prowess of a laser beam; it become precise and surgical, it becomes penetrating and potent.

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Contemplation induces the urge to explore the dimension of 'silence' as well as 'meditation'. It confers a quietness and steadiness in demeanours. It leads to spontaneous self-restraint and puts a leash on the process of verbalisation which is so characteristic of a modern man and an exercise which is nothing more than a waste of his vital energy.

There are four main functions of the mind—sensing, feeling, thinking and contemplating. By sensing, the mind perceives the world around it through the medium of the sense organs and its ability to respond to stimuli through the organs of action. By feeling, the mind experiences the senses of joy and pleasures, or sorrows and pains, or love and anger. These two functions (sensing and feeling) are the job of the mind. The function of thinking is taken over by the intellect; this intellect is the boss of the mind, as it were. Whereas the mind is the clerk, the intellect is the supervisor. By thinking, the intellect, with the assistance from the mind, tries to understand and decipher the true nature of the world, the inputs of the sense organs and decides on their proper responses. Thinking relies a lot on the memory bank of the mind-intellect complex to take a decision. Finally, by contemplation, the intellect takes some time off in private and thinks deeply, intently, weighing the pros and cons of any matter which are not part of routine day to day work of the complex. Thinking therefore leads to contemplation—the intellect tries to unravel the mystery arround it and so it thinks and thinks deeper and still deeper in a process we shall call contemplation.

For example, a person may learn any chapter like a parrot, but he needs to think to answer searching questions on it. Contemplation, as explained earlier, inspires him to think beyond the apparent lessons of the chapter—to search for those aspects which are just not covered in the lesson. They require further investigation, research, pondering, quest and to look ahead. It is deeper than simple thinking.

Meditation, on the other hand, is a more physical exercise involving several time-tested practical techniques such as controlling of the breath, focusing of the mind on some image, spot or sound (even music). These exercise are part of Yoga. A vagrant and agitated mind is forcefully pinned down on an object so as to calm it down. The mind, in this state, is conscious and aware of the agitations and is directing the body to calm down. The intellect is guiding the mind to calm down its agitations.

The difference between contemplation and meditation is evident here.

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However, it will be naive to separate them into two distinct compartments because both activities or functions overlap each other, are inter-dependent, and one unit must work in tune with the other in order to produce any viable effect. For example, we cannot say a gear and a clutch of a car are independent of each other, though strictly speaking they are so in technical terms. Without pressing the clutch, it is not possible to change the gear of the vehicle—both of them must work in harmony in order to make the car move.

Meditative practices can alter a person's health, mental state, emotions, individual identity and provide him with calmness of demeanours, a sense of well-being and a purpose of life. But meditation, when it is purely physical exercise, is nothing more than a therapeutic avenue for an ailing body and mind. If the ultimate aim of meditation is simply treatment of a diseased body and mind, it will have minimal spiritual value. But if the aim is self-purification then it is a potent aide to contemplation whose main objective is kindling self-identification and self-realisation. For, without self purification, self-realisation is not possible. In this aspect, they are complementary to each other.

While meditating, a person goes through four successive states of existence—the waking, the dreaming, the deep sleep and the Turīya states of consciousness. It is in the 3rd stage that the person enjoys bliss and in the 4th stage he enjoys ecstasy and beatitude as well as feels oneness with the supreme Lord.

The human mind is like an onion—layers after layers cover the central kernel. The layers of the onion are like the various Vāsanās or Vṛttis that surround the 'Truth' of the creature. Removal of these layers exposes the kernel-like pure inner self. Meditation helps in this external removal (or cleansing) process while contemplation helps to discover the magic of the onion itself—how the kernel was formed, how the various layers formed around it, and how a new onion is brought forth from the old one. This knowledge is given not by meditation but by contemplation. The whole concept is highlighted by this simple example of the onion.

**(G) Spirituality** can be defined in this context as the elevation of the mind from a lower level of thinking to a higher level of thinking. The dictionary defines 'spirit' as 'a vital principle, the principle of thought, the soul/Ātmā present in the creature, an incorporeal being, the essence or chief element, a breath of wind or life'. Hence, spiritualism means 'to

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realise that nothing is real except the spirit/soul/Ātmā; the latter is a real entity and not something out of imagination, it has a real existence apart from matter'. So, spiritualism is to focus the mind away from the faulty and delusionary world and concentrate it on more important things about the Truth and essence of existence. It is an intellectual exercise, an awakening of the mind, as it were. And its tool is contemplation more than meditation.

A person who meditates and contemplates is actually a student and practioner of spiritualism. This student not only wishes to become a graduate but aims further ahead to become a post graduate, and still ahead to doing his doctoral thesis, that is rise higher and higher in pursuit of his chosen line of education. As the saying goes, 'a mango tree laden with ripe fruits bends towards the earth', such a person becomes humbler by the day; all his ego, pride and haughtiness gives way to humility, love and compassion. He becomes serene, calm, peaceful, dispassionate and detached. His mind is purified, it becomes subtle but razor sharp. He becomes a 'saint'

Constant practice, constant study, constant reflection and constant concentration are the four pillars leading to self-realisation and enlightenment. Therefore, both mediation and contemplation are followed by erudite ascetics, sages and seers even as two legs are needed by the body to walk properly.

Constant contemplation and meditation brings about a change in the personality of a man. In as much as the mind is involved in concentration and focusing of attention, whether in the realm of contemplation or meditation, the changes in the body's chemicals, physiology and electrical impulses emanating from the brain which can be duly recorded by EEG (electro encephalogram), indicate a positive trend. It has been scientifically proved that during meditation, the alpha-wave amplitude is increased. Similarly, the theta-wave activity in the front portion of the brain is also enhanced during contemplation. The increase of alpha and theta wave activities produces calmness, relaxation and loss of anxiety.

Meditation induces electrical harmony between the two lobes of the brain and improves bodily response to stressful situations as measured by heart rate, blood pressure, respiratory rate etc. Meditation also affects the biochemical equilibrium in the body for the betterment of the meditator—there is a reduced blood lactate levels (ensuring better



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transport of oxygen to all tissues), decreased cortisol (reducing stress) and cholesterol levels (reducing the chances of clogged arteries and veins) as well as an increase in high-density lipoprotein (which protect against heart disease).

While contemplation has more to do with the 'thinking' process, meditation is more akin to the 'concentration' process of the brain. Whereas the brain might think but this thinking has to be aided by concentration to have any long term affects. Therefore, instead of at being opposite to each other, both of these are supplementary and complementary. Once the brain decides to think (contemplate), it uses concentration (meditation) techniques to succeed in its efforts.

**(H)** The Sanskrit word **Dhyāna** means 'to think deeply and with concentration or to cogitate'. Here it means both contemplation as well as meditation. The word also means 'attention, focus'. So, this word is generally understood in common parlance to be similar to contemplation and meditation, and it covers both the terms in its ambit.

The appropriate word for contemplation in Hindi would be 'Manana and Cintana' which will roughly mean 'deep thought, reflection, pondering and application of mind'. The Upaniṣads stress on this 'Cintana-manana' aspect of the mind-intellect when it talks about 'Dhyāna'. Greatest of scientific discoveries were made more by intuition than anything else. That is why intuition is closely related to the so-called 'sixth sense' in a man, i.e. a state when the intuitive man knows what is the correct path to chose from a variety of options, and more often than not, he is correct. We can say that this **intuition** is the guidance provided by the subtle soul/Ātmā of the creature. Not everybody is equally intuitive by nature; this is because some persons, by virtue of their past actions and deeds have a thicker layer of Vāsanās and Vṛttis surrounding their Ātmā while others have a thinner layer so that the voice coming out of the Ātmā is easily heard in the latter case while it is muzzled and suppressed in the former case.

**Definition of Dhyāna :—**Patañjali Yogasūtra has described 'Dhyāna' as concentration. Dhyāna is that state in which the inner mind tries to see the reality behind things. This 'thinking' process links it with contemplation while concentration function links it with meditation. According to Agni Purāṇa, contemplation with a calm mind is Dhyāna while Garuḍa Purāṇa has defined it as concentration on the Brahma.

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Dhyāna, therefore, leads to enlightenment. Woodworth, in his book 'Psychology', writes that the mind concentrates on one impulse at a time and neglects others. So, Dhyāna in this context means 'to become alert and activated for doing a work or seeing an object exclusively'. Dhyāna is momentary in the beginning, but it becomes permanent later on with practice. Sidney Smith defines Dhyāna as 'to forget everything else except the main objective'. Charles Dickens views Dhyāna as 'useful, harmless, definite and a beneficial process of the mind'. According to Bergansa, 'suppression of external distractions is essential for the deepening expansion of Dhyāna'. Edgar Casey says that 'Dhyāna brings to the fore the latent powers of creativity in a person. This creativity improves and enriches his physical, mental and spiritual aspects'. John White in his renowned work 'The meeting of science and spirit' has enumerated **many benefits of Dhyāna**—promotion of physical health, reduction of tension, anxiety and aggressiveness, it leads to self realisation and self improvement and development. He further says that the benefit of meditation are the following—feeling of tranquility, freedom, reduction of tiredness and depression, relief from pains, increase in positive traits such as sympathy and empathy for others, believe in divinity and purity of self etc. Michael Murphy and Steven Donavan, in their research work titled 'The physical and psychological effects of meditation' have mentioned that meditation/Dhyāna helps to regulate and control electrical and chemical activity of the brain, the rhythm of the heart, regulates blood pressure, the skin's ability to resist infection and it regulates general metabolism.

Śaṅkarācārya has explained that the many Vedic rituals such as sacrifices had been transformed as mental concepts for contemplation and meditation by Chāndogya Upaniṣad because any defect in the performance of a ritual according to the Vedas, however small and inconsequential, could devaluate and derail the whole process. Further, elaborate rituals required huge preparation and expenditure. So he prescribed that meditation was far better, safer and surer means of attaining the same benefits that elaborate sacrifices offered. Contemplation and mediation are equally efficient in spiritual pursuit of the aspirant. Nevertheless, the former (contemplation) has intellect and mind as its main focus while the latter (meditation) concentrates on the mind and body to be effective. Sacrifices, as compared to them, are merely physical rituals.

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As is evident, the chariot moves in the proper direction when all the horses are controlled simultaneously. So a holistic and an all-inclusive, well synchronised and homogenous approach is needed by a seeker/aspirant to attain success in his endeavour to get liberation and deliverance from the horrible torments agitating him as well as to attain emancipation and salvation for its soul from this world.

The terms contemplation, meditation, Yoga, Upāsanā (worship) and spiritualism are inter-related but **subtle differences** do exist between them. A simple way to understand the difference is this—(i) Yoga is akin to physical training class in a school. A teacher teaches any number of students various methods to attune the body. (ii) Meditation is the next class where mere physical exercises are upgraded to harness the mind, to train it to focus on any specific subject and stop its inherent wayward trait. In this aspect, Yoga and meditation overlap. Meditation brings all the benefits of Yoga with the bonus of spiritual elevation of the mind. Once the mind's agitations are controlled, it begins to 'think, to ponder' on matters more important for life. Since the desire for peace, bliss and tranquility, for understanding 'who I really am' is inherent in all the creatures, the next logical step is (iii) contemplation. When a man's eyes turn inwards (rather than trying to focus on an external symbol or idol as done in meditation) and he begins to examine himself, he finds that the 'true self' is hidden in his bosom, in his heart's core (Taittirīya Upaniṣad, 2/1). This 'self' is attained by those whose mind is clean and scrubbed of all scum represented by extrovert tendencies, and instead made sharp, subtle and concentrated (Kaṭha Upaniṣad, 1/3/12). This Ātmā is attained by unrelenting practice of truthfulness, austerity, right knowledge and continence (Muṇḍaka Upaniṣad, 3/1/5).

**(I)** The worship or adoration of the 'Truth' is called **Upāsanā**. This worship can be of a chosen deity or of the pure self. This worship embraces both meditation and contemplation because the worshipper physically and consciously focuses his attention unwaveringly on his object of worship, hence it is meditation, and thinks deeply about the ways to attain his object of worship, hence contemplation. The evolution of human psychology from the humdrum and mundane to higher plane of thought and discrimination is the aim of spirituality and the reward is divinity and self realisation. Therefore, spirituality is centered and established around the theme of Ātmā/soul which is the pure conscious Spirit residing in the creature.

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Thus we see that the discriminating intellect has a major role to play in contemplation because it helps to guide the mind to wade through a sea of knowledge, select what it needs and separate the essence from the clutter, to discriminate between what is 'the real truth' and what is only 'the apparent truth'. It eggs the mind on to reach the final conclusion. Thus, whereas meditation is an important tool for a contemplative life, the latter is more intuition based, it relies heavily on the laboratory of the intellect more than the mind to achieve its purpose.

Now let us have a brief glance at the **obstacles** in mediation and contemplation. There are four chief types—(i) physiological obstacles such as hunger, thirst, sleep etc. They can be controlled by practice and self-restraint. (ii) The inherent tendency of the mind and the body to go towards pleasing objects and to resist control. This is called the Vāsanās and Vṛttis of the creature. Perseverance and persistence is needed here. Gentle prodding and cajoling of the mind and disciplining of the body are needed also. (iii) Our own mistakes such as carelessness, disorganised life, overdoing or indulgences in routine matters. The best way to overcome these is moderation. A gradual disciplining is needed here. (iv) Uncertainty and lack of proper guidance. Here the scriptures help.

The obstacles have been described by Patañjali in his 'Yoga Sūtra' as follows—(i) disease, mental laziness and lethargy, doubt, delusions and erroneous perceptions, lack of enthusiasm, attraction and attachment towards gratification of sense organs and their worldly objects, dithering and falling when the goal is almost at hand, grief, distresses of the body, irregular breathing and non-retention of concentration (Patañjali's Yoga Sūtra, 2/31).

The four obstacles described by Ācārya Gaupada in his celebrated Vedānta treatise called 'Māṇḍūkya Kārikā' are the following—(i) Laya (state of mental dullness, lack of concentration and even sleep). (ii) Vikṣepa (restlessness of mind, agitations). (iii) Kaṣāya (entering of the mind into a stupefied state). (iv) Rasavāda (the joy of meditation). The 1st obstacle 'Laya' can be removed by keeping the mind active and agile by proper and regulated life. The 2nd obstacle 'Vikṣepa' can be dealt with by forcibly driving away the agitation-causing thoughts from the mind. The 3rd obstacle 'Kaṣāya' is caused by intense attachment or even aversion to the materialistic world and its objects. The remedy here is to draw the mind away from the world and consciously cultivate noble thoughts.

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The 4th obstacle 'Rasavāda' is a temporary feeling of joy by the seeker. He must stick to his path and not let this temporary joy to overcome his aim of permanence in joy.

According to Yoga doctrines, there are five hindrances—(i) Avidyā (ignorance), (ii) Asmitā (ego, pride and haughtiness), (iii) Rāga (attachment, infatuation), (iv) Dveṣa (aversion, malice, ill-will, jealously envy) and (v) Abhiniveśa (clinging to life).

**Benefits :**—In conclusion, therefore, we can say that meditation and contemplation are the two legs of spiritualism. Meditation prepares and trains the mind to contemplate. Contemplation helps the mind to meditate. It is a symbiotic relationship. The object of both these exercises is to determine the true identity of the Ātmā or the spirit residing in the bosom of the creature and the truth about ourselves and our surroundings. Both discipline the mind and unleash the tremendous potential of it. At the worldly plane, the benefits are the achievement of success in the field of 'Artha' (prosperity and well-being) and 'Kāma' (fulfillment of desires), at a higher plane it is success in 'Dharma' (righteousness, nobility of thought and conduct) and at a still higher level, it provides success in spiritual elevation to a state of contentedness, bliss, tranquility, beatitude, peace and happiness. The ultimate state of emancipation and salvation is the final trophy to be won. In mere physical terms, they help to maintain a healthy body and mind, a sharp intellect and a superior wisdom; they calm the body and brain which no medication can possibly do. These bestow honour and respect to its practioner in the society and makes his life worthwhile.

The necessary **requirements**, or shall we say, qualities needed for contemplation to be successful, are the following—(i) restraining the external organs of actions and internal organs of perception. Reflection is only possible when there is silence and calmness. That is why the lesson learnt by a student during early morning hours are better grasped by him because the atmosphere is calm. The other necessities are—(ii) Tapa i.e. austerity, or diligence and industry without which any endeavour will fail. (iii) Svādhyāya, i.e. self study of scriptures. Now this study does not mean learning by rote like a parrot, but it must be with understanding. (iv) Brahmacarya, i.e. celibacy. Here again, both physical celibacy as well as mental celibacy are needed. The former helps to preserve vital energy while the latter helps to keep agile and focus the brain. (v) Vijijñāsā, i.e.

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intense reflection, for this helps to unravel the truth and solve the mystery. (vi) Śraddhā, i.e. faith, belief and conviction. Here it refers to shying away from doubts, confusions, cynicism and undue pricking holes. (vii) Humility, i.e. lack of pride, ego, arrogance and haughtiness; this will make the seeker receptive to new ideas.

Brahma is obtainable by a purified intellect. Contemplation and meditation is a means to purify it. (Please see Chapter 1, Canto 4 of this book in this context.)

**(J) Mukti :**—The word Mukti, put simply, means 'liberation and deliverance'. For example, when a person is in a difficult situation, he yearns freedom from his torments, and once he gets it, he says that he has got Mukti or liberation from his torments, that is, he is delivered from a hellish situation.

In spiritual realm, Mukti has different connotations for the two main schools of Hindu philosophy—the Advaitya and the Dvaitya. The Advaitya school of thought, as the name suggests, means 'non-duality' while Dvaitya means 'duality'. The Advaitya school's belief, inter alia, is that the soul of the creature is one with the supreme Soul called Brahma. This is an eternal, omniscient, omnipresent, omnipotent absolute entity. It is the ultimate truth and reality. Hence, Mukti in this context means the individual soul of the creature breaking free or being 'liberated' from the endless cycle of birth and death, and it getting 'delivered' from its temporary abode in the physical body of the creature. It being 'emancipated' means that its disability to break free has been overcome and it has been finally liberated, but this liberation or emancipation must logically end in the 'salvation' of the creature which means merging of the liberated soul with its primary source which is the Brahma. It is like pouring the cup of water back into the ocean. The main exponent of this philosophy was Śaṅkarācārya.

The Dvaitya school believes in duality, i.e. that the supreme Lord (God) and the Jīva (creature) are two separate entities. For this school, there are four types of Mukti, viz (i) Sālokya (to live in the abode of the God), (ii) Sāmīpya (to live near God), (iii) Sārūpya (to have a form similar to God) and (iv) Sāyujya (being united with the God). This latter Sāyujya is also called the 'Parama Pada' or supreme state of being one with the Lord.

Since the Advaitya school believes in only one end of the soul—its

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merger with the parent Soul—they emphasis 'Kaivalya Mukti' as the only form of salvation and emancipation. The word Kaivalya itself means 'only'. (Please Chapter 3, Canto 1, verse no. 15-28 and Canto 2, verse no. 75-76 of this book.)

The path to emancipation and salvation according to the Dvaitya school is through the medium of various mediation techniques such as—(i) Japa (repetition of the holy name of a chosen God), (ii) Hutā (offering of rituals and sacrifices), (iii) Arcana (roughly meaning worship and service), (iv) Pūjā (meaning adoration and worship of the chosen deity) and (v) Dhyāna (concentrating on the various forms, activities and glorious stories associated with the deity). For the Advaitya school, mediation emphasises control of the functions of the body through various exercises, restraints and concentrations, a process called Yoga.

Contemplation in the end, in both the cases, makes the seeker/aspirant realise the futility of the world and kindles in him an intense desire to search out the ultimate Truth and Reality. The Upaniṣads here act as a referee and guide. They advise the seeker/aspirant about the goal of life. What one contemplates with intensity is what one becomes. So, if one contemplates seriously on the 'Truth', he verily becomes the truth personified, and if he contemplates on the 'False', he verily becomes false himself.

**(K) Three Steps to Truth :**—Vedānta philosophy says that there are three steps to realise the Truth— (i) 'Śravaṇa' or hearing about the truth, (ii) 'Manana' or contemplation upon the truth, focusing the mind on it, and (iii) 'Nidhi Dhyāsana' or meditation upon it.

**The Three Types of Meditation Techniques :**—'No-dual' or 'Advaitic meditation varies according to temperament and aptitude of the aspirant. First there is enquiry about the self; this leads to contemplation and thence to meditation. Amongst the various meditation techniques is one known as 'Madhu Vidyā' which trains the mind of the aspirant/seeker to peer and search or seek the truth beneath the coverings of various external objects. Some of these Vidyās are—Honey Vidyā (*Madhu Vidyā*), Sun Vidyā (*Āditya Vidyā*), and Fire Vidyā (*Agni Vidyā*). These 3 form the core of such meditation practices. These focus on the relationship between the macro and microcosm. During these techniques, the aspirant/seeker seeks to identify his own core of consciousness which is the manifested form of Brahma (or a Brahma with certain attributes). Take the example

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of Madhu Vidyā, or meditating on Honey. This Honey is used as a metaphor for sweetness, the essence of nectar of flowers, of bliss and beatitude, of joy and felicity. The seeker contemplates thus—'This earth is like honey for all beings, and all beings are like honey for this earth. The supreme, immortal, omniscient Soul that is at the core of the very existence of earth, and the intelligent, immortal and supreme Ātmā (soul) of the individual creature who lives on this earth—each of them is like the 'honey' to the other. Brahma is that Ātmā (soul). The Ātmā is the pure, conscious Self. And that is all' (Bṛhad Āraṇyaka Upaniṣad, 2/5/1).

The successive steps of this Madhu Vidyā, described in this Upaniṣad (Bṛhad Āraṇyaka 2/5/2-2/5/19) are the following :—water, fire/energy, wind/air, Āditya/Sun, directions, moon, electric, clouds, sky/space, Dharma/righteousness, Truth, humans and the Ātmā—each focuses on the correlation between these individual elements at the micro level and enlarged to refer to their respective macrocosmic implication at the cosmic level. The same thread—Ātmā and Brahma—passes through all of them; it is the common thread which links everything in this creation.

The **'Madhu Vidyā'** was first enunciated by a Brāhmaṇa named Dadhyaṅg Atharvan in favour of sages Aśvinī Kumāras (Bṛhad Āraṇyaka Upaniṣad, 2/5/16-19), and then it was preached by sage Yājñavalkya to his wife Maitreyī before he took to Saṃnyāsa (Bṛhad Āraṇyaka Upaniṣad, canto 2, Brāhmaṇa 5). Besides these two sages, Bṛhad Āraṇyaka Upaniṣad 2/6/1-3 gives a long list of disciples and their learned teachers who were exponents of this 'Madhu Vidyā'. The list culminates in Brahmā, the creator who is also the creator of the Vedas, as the first teacher who preached it to the Virāṭ Puruṣa or Viṣṇu at the time of creation.

The Chāndogya Upaniṣad of Sāma Veda tradition, in its canto 3, describes in detail the **Āditya Vidyā** or worship of the Sun as a pitcher of honey; it is a form or branch of Madhu Vidyā. As we have seen, it is a means, a metaphor or a technique to contemplate upon the supremacy of the Ātmā and Brahma over the rest of everything else using the Sun and Honey as symbols or mediums to grasp the meaning of the supreme, sublime, eclectic and esoteric Truth. So all aspects of Nature listed above (such as earth, water, fire, sun, moon, sky etc.) can be used separately and the metaphor of honey can be applied to each of them to explain one basic truth—and that is, the only essence worth adoring, worshipping and paying attention to, worth contemplating and meditating upon, is



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the 'honey' which is metaphor for the Ātmā at micro level, and Brahma at macro level. Chāndogya Upaniṣad describes the most profound of this Madhu Vidyā in relation to the Sun and Fire in great detail in 3/1/1-3/11/3, 3/19/1—4, 4/10/4—4/14/1.

To conclude we may say that all these concepts are inter-dependent. All have to work in sync with each other to help the creature realise its may aim in life which, spiritually speaking, is the end of the cycle of birth and death, and of the final liberation from this world and merger with the parent source from where the soul of the creature had originally originated from—the Brahma, the universal spirit, the ultimate reality and the absolute truth.

* * *

Bible :—'All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: that man of God may be perfect, thoroughly furnished in all good works' *(Bible, Timothy, 2/3/16-17)*, 'Ask, and it shall be given to you; seek, and ye shall find; knock, and it shall be opened to you' *(Gospel of St. Matthew, 7/7)*, 'Wherefore he saith—awake thou that sleepest, and come from the dead and Christ (Lord) shall give you light' *(Ephesians, 5/14)*.

Svāmī Vivekānanda :—If a man is deluded by a mirage for some time, and one day the mirage disappears—it comes back again the next day at some future time, he will not be deluded. Before the mirage first broke, the man could not distinguish between the reality and the deception. But when it has once broken, as long as he has organs and eyes to work with, he will see the image, but will no more be deluded. That fine distinction between the actual world and the mirage world that he has caught—and the latter cannot delude him any more. So when the Vedāntist has realised his own nature, the whole world has vanished for him. It will come back again, but no more the same world of misery. The prison of misery has become changed into 'Sat, Cit, Ānanda'—i.e. Absolute Existence, Absolute Knowledge and Absolute Bliss. *[Address given at graduate philosophical society, Harvard University, 25/3/1896; Selection from Complete Works, 2000, pp. 88-89.]*

Religion always takes 3 steps—the first is dualism. Then man gets into higher state of partial non-dualism. At last he finds he is one with the Universe. Therefore, the three do not contradict but fulfill *(-do-, p. 92)*.

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Appendix - 7

# Cakras and Nāḍīs in the Body

The various cakras of the body symbolise the subtle energy centers or circles located in various parts of the body.

**(A) Location and shape of the Cakras :**—(i) 'Bhaga' is triangular in shape and represents the female genital organ.

(ii) The 'Kanda' (literally meaning the root like structure, a tuber root, e.g. radish) is located 12" above the opening of the anus, has a diameter of 4", is cylindrical in shape, about twelve finger-width long and covered by a jelly-like soft membrane.

(iii) The 'Mūlādhāra Cakra' is located between and above the anus in the hip region—called the pelvic plexus.

(iv) The 'Svādhiṣṭhāna Cakra' is located above the groins of males and the Bhaga area of females. It has a 5-headed male phallus like a sprouting seed and its counterpart in the female is the clitoris—it is called Hypogastric plexus.

The Cakras 1-4 are related to the sexual reproduction cycle marking the creation of the world. Hence are called 'Kāma' (lust, passion, desire), and are associated with the fire element.

(v) The 'Kuṇḍalinī' is located at the base of the spine between the navel and Svādhiṣṭhāna Cakra in the upper part of the Mūlakanda, and it is coil shaped having eight loops. Its one end blocks the entrance to the Suṣumnā nerve (Nāḍī) rising from the base of the spine and going right up to the head. Therefore, we conclude that Kuṇḍalinī lies dormant at the base of the spine.

(vi) The 'Maṇipūra Cakra' is located in the navel area, is shaped like a gem and is surrounded by the network of Nāḍīs (nerves) called solar plexus. It is also near the site of the Sun energy located between the navel and heart.

(vii) The 'Anāhata Cakra' is located in the chest around the heart

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area and it is shaped like a swan looking downwards. It is also assumed to be like a 8-petal lotus facing down. It is called cardiac plexus.

(viii) The 'Viśuddha Cakra/Kaṇṭha Cakra' is located in the throat. To the left of it passes the Iḍā nerve representing the moon, to its right goes the Piṅgalā nerve representing the sun, and in the center is the Suṣumnā nerve through which the Kuṇḍalinī energy rises up from the base of the spine to the skull. It is called pharynecal plexus.

(ix) The 'Tālu Cakra' also called Rājadanta. It is the route to the 10th door of Brahma. It is located in the palate (back of the mouth)

(x) The 'Ājñā Carka or Bhrū Cakra' is located between the eyebrows and root of the nose. It is also called the third eye of enlightenment and wisdom.

(xi) The 'Brahma Rahandra Cakra or Sahasrāra Cakra' is located in the forehead and has the form of a 1000-petal lotus.

(xii) The 'Vyoma Cakra' is symbolic of the sky and it is shaped like a 10-petal lotus located at the top of the head.

**(B) Influence of Cakras on the personality of a man :**—The seven main Cakras determine the general temperament, outlook, nature, demeanours and overall personality of a man. The chief traits or positive virtues that are influenced by these seven Cakras are listed below :—(i) Mūlādhāra Cakra relates to the virtue of innocence.

(ii) Svādhiṣṭhāna Cakra relates to creativity.

(iii) Nābhi Cakra has an influence on peace.

(iv) Heart Cakra controls such emotions as love and compassion.

(v) Kaṇṭha Cakra helps generate collectivity because it is through the throat that a man can call out to someone and collect and address a crowd.

(vi) Bhrū Cakra is the center of wisdom, and hence controls forgiveness, fortitude and tolerance.

(vii) Brahma Randhra Cakra deals with intellect and mind since it is located at the top of the head. Hence, it controls integration and coordination.

**(C) The colours of the Cakras :**—(i) The Mūlādhāra Cakra has the Red colour.

(ii) The 'Svādhiṣṭhāna Cakra' has the Orange colour.

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(iii) The 'Maṇipūra Cakra' has the Yellow colour. (A combination of Red and Green)

(iv) The 'Anāhata Cakra' has the Green colour.

(v) The 'Viśuddha Cakra or Kaṇṭha Cakra' and the 'Tāluka Cakra' both have the Blue colour.

(vi) The 'Bhrū Cakra or Ājñā Cakra' has the Indigo colour.

(vii) The 'Brahma Randhra Cakra' has light Blue colour.

(viii) The 'Sahasrāra or Vyoma Cakra' has the Violet colour.

The Cakras, as the name suggests, are the subtle 'whirling wheels of stupendous divine energy' in the body. The Cakras are located along the spinal cord from its base to the top of the head. These Cakras manage the body's energy system. They receive, assimilate and distribute the energy throughout the body and the spinal nerve system.

Malfunctioning Cakras have a negative impact on the body; they restrict or block the movement of vital energies and winds inside the body. The different ways to keep these Cakras in fine-tuned condition are—meditation, Yoga exercises, various postures, chanting of Mantras etc. The properly functioning Cakras keep the endocrine glands functioning properly so that the hormones can regulate the proper functioning of the body. The immune system of the body is activated, diseases are naturally fought and detoxification process speeded up in the body. A sketch depicting the Cakras is appended to this appendix.

**(D) Distribution of important 'Nāḍīs', or Nerves/Veins in the body :**—There are a total of fourteen important Nāḍīs in the body according to 'Jābāla Darśana Upaniṣad' of Sāma Veda, Canto 4, verse no. 13-22. The 'Alambusā' and 'Viśvodharā' Nāḍīs pass through the Kanda situated in the area of the navel while the rest pass through the spinal cord.

The distribution of other Nāḍīs is as follows—(a) The 'Kuhū' Nāḍī goes up to the right nostril. (b) The 'Iḍā' Nāḍī goes up to the left nostril. (c) The 'Yaśasvinī' Nāḍī goes up to the big toe of left leg. (d) The 'Pūṣā' Nāḍī goes up behind the Piṅgalā Nāḍī to the right eye and turns to the left. (e) The 'Payasvanī' goes to the right ear. (f) The 'Sarasvatī' Nāḍī goes up to the tongue. (g) The 'Hastijihvā' Nāḍī goes up to the left big toe of the foot. (h) The 'Śaṅkhinī' goes to the left ear. (i) The 'Gāndhārī' goes to the left eye. A sketch depicting the approximate location of the Nāḍīs is appended to this appendix.

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**(E) Nāḍī Śodhana :**—The Nāḍīs (veins/nerves) need to be purified, cleansed, reformed or de-clogged to make the body function properly. This process has been called 'Śodhana' in the Upaniṣads dealing with Yoga, and the chief process for this is called 'Prāṇāyāma' which has been described in detail, inter alia, in (a) Jābāla Darśanopaniṣad, canto 5 and 6, (b) Yogacūḍāmaṇyupaniṣad, verse nos. 89-112 (of Sāma Veda), and (c) Triśikhī-Brāhmaṇopaniṣad, verse nos. 2/89-120 (of Śukla Yajur Veda).

The word 'Prāṇāyāma' consists of two parts—'Prāṇa' meaning the vital wind which sustains life, i.e. breath, and 'Yama' meaning restraint. So the 'Prāṇāyāma' involves exercising control over or regulating the regular flow of breath through a set of Yogic exercises.

This exercise has basically three phases—inhalation called 'Pūraka' (filling), the holding of breath called 'Kumbhaka' (Kumbha means a pot or pitcher), and exhalation called 'Recaka' (cleaning, purging, declogging). To start with, the left nostril is closed with the help of fingers of the right hand and all the air inside the body is expelled through the right nostril. Then the breath is inhaled by the 'Iḍā Nāḍī' (i.e. left nostril), held in the abdomen for a fixed time, and then gradually exhaled through the 'Piṅgalā Nāḍī' (or right nostril). The process is reversed and alternated with each other each time the breath is taken in and brought out.

The time or duration taken for inhalation is fixed as the time taken for mentally saying the sixteen Mātrās (the vowel sounds of the Sanskrit alphabet). It should be held inside the body (Kumbhaka) for a time which is four times the time taken for inhalation (i.e. the time taken for sixty four Mātrās to be said mentally). The gradual letting out of the breath is twice the time taken for inhalation (or 32 Mātrās). By practice, the Kumbhaka phase (holding of breath) should be extended to 80 Mātrās. [Jābāla Darśana Upaniṣad 6/3-9, Triśikhī Brāhmaṇa, 2/96-97.]

'Prāṇāyāma' should be done by an ascetic four times a day— (a) during the predawn hours before sun-rise, (b) at noon, (c) evening hours at sun-set, and (d) midnight (Triśikhī Brāhmaṇa, 2/101). 'Prāṇāyāma' produces three visible effects—(a) first the body begins to perspire. This is considered the lowest stage and the sweat should be rubbed on the skin (Yoga Cūḍāmaṇi, verse no. 41), (b) in the second stage, the body shivers and shakes. This is the medium stage; and (c) finally, the body starts gradually lifting upwards like a hot air balloon. This is the best stage (Triśikhī Brāhmaṇo, verse nos. 104-105 and Jābāla Darśana, 6/14).

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**(F) The Kuṇḍalinī theory :**—According to this theory, the energy centre of a man is in the shape of a coil having 8-loops, called Kuṇḍalinī, located at the base of the spine. Every person has this Kuṇḍalinī lying in a dormant state. When this energy centre is awakened, the man is able to experience total fulfillment and attain oneness with divinity. This energy centre can be activated by incessant Japa and Meditation.

There are three dimensions of space—the physical space 'Mahākāśā' (the plane where the planets and stars exist), the mind-intellect space called the 'Cittākāśa' (the plane where the creature thinks and imagines) and the knowledge space called 'Cidākāśa' (where the supreme and infinite knowledge resides; it is the pure consciousness that stage here). The word 'Ākāśa' means space, limitless, boundless sky whereas 'Mahā' means great, 'Citta' means mind, and 'Cidda' means eternal enlightenment which is pure consciousness.

The Kuṇḍalinī theory of Yoga states that there are three very narrow channels running through the backbone (spine) from bottom to head. The left channel is called 'Iḍā', the right channel is called 'Piṅgalā' and the central channel is called 'Suṣumnā'. When we are physically and mentally active, our energy passes through 'Piṅgalā' channel and the breath passes strongly through right nostril. When the body and the mind are resting, the energy passes through 'Iḍā' channel and the breath through the left nostril. The 3rd channel, the 'Suṣumnā', is usually closed at its lower end. It can be made to open through intense spiritual practices such as Japa and meditation. When opened, the energy of the Kuṇḍalinī passes (ascends) through the 'Suṣumnā' channel and rises up towards the brain. When this happens, the aspirant gets access to the knowledge space (Cidākāśa). Ultimately, when this energy reaches the highest point in the channel, a point called 'Sahasrāra Cakra', the man is able to experience bliss and ecstasy associated with the ultimate experience of the truth called Brahma. This is 'God or Brahma realisation' in terms of Yoga. But the vehicle to do this is Japa of the divine Mantra and meditation with the help of deep contemplation.

The 'Fire' required to heat and activate the 'Apāna wind' and push it upwards comes from the 'Sun Cakra' located between the navel and heart. It is done by 'Sūrya Prāṇāyāma'. During this meditative process, it is imagined that flames are flaring up from the sun residing in the region of the navel, and these flames are heating the 'Suṣumnā' nerve, also called the 'Brahma's door', the lungs, the heart, the throat etc. all of which have the vital airs in them. By heating the lower end of the 'Suṣumnā' nerve

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alongside the heating of the 'Kuṇḍalinī' and the 'Apāna wind', the opening of this nerve is unclogged and the subtle energy trapped inside the coiled 'Kuṇḍalinī' is released and pushed up by the 'Apāna wind' into the spinal cord, rising right up to the head, mixing with all other winds en-route, collecting all their impurities with it much like the hot air rising above the chimney of a furnace in a factory. It is also like the hot wind rising up from the surface of the earth and developing into a whirl-wind which takes along with it dust particles, leaves, twigs et. al. This polluted wind is finally exhaled through the right nostril.

Further, as is the case of a chimney in a factory, the rising of hot air also helps in ventilation of the body because fresh air is drawn in to fill the gap left by the rising Apāna wind. In other words, all the vital winds present at different points in the body of the individual, which were hitherto trapped due to bad habits and postures through the person's lifetime, are forced out of their entrapments and are circulated throughout the body. Obviously, the diseases caused by incarcerated and trapped polluted wind—called 'Vāyu Doṣa', or affections of the body arising out of faulty winds—are eliminated (Kauṣītaki Brāhmaṇa Upaniṣad, 2/113).

The rising of the 'Kuṇḍalinī' is also similar to the rising of mercury in a thermometer. When the bulb is heated, the mercury shoots up. The 'Kuṇḍalinī activation' is described in all the major Upaniṣads dealing with Yoga, chiefly the following—(a) Yoga Cūḍāmaṇi and Jābāla Darśana Upaniṣads of the Sāma Veda tradition, and (b) Triśikhī Brāhmaṇa Upaniṣad of Śukla Yajur Veda tradition.

**(G) Relationship of Cakras with Jñāna (knowledge), Bhakti (devotion) and Yoga (meditation) :—**The thinking process of a man acts like a direction in which the headlamp of a car or the focus of a torch is turned towards, and the beam of light representing the energy flow of the different Cakras will consequentially be directed in that direction to the exclusion of all other directions. So, if the mind is assidiously fixed on a particular subject, the energy of the Kuṇḍalinī (the chief Cakra) will be focused on it. If the subject is Brahma, the energy will be focused on Brahma; if the subject is the world, the energy will be diverted there. The focusing of the mind is like putting the reflector behind the bulb of the headlamp or torch, as it helps to concentrate the light of the bulb to a particular direction instead of allowing it to scatter and dissipate.

Jñāna Yoga helps in long term focusing of attention on the higher aspects of existence—'self' at the micro level and 'universe' at the macro level. This is why diligent perusal of Jñāna (knowledge) raises a man

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from mundane existence to an enlightened existence where the noise and hustle of the world does not disturb him and he remains ever blissful, whereas the worldly man pursues this bliss and is not able to achieve it, and throws in the towel in frustration. Devotion (Bhakti) to God helps in this endeavour because it has a direct link with the heart, and a controlled heart acts like an assistant for the mind. So, Jñāna, Bhakti and Yoga are not at odds with each other, they do not contradict and neutralise each other, but on the contrary they are the so-called three legs of the stool on which Brahma rests.

Taking a leaf from science, we can say that if we vibrate at a fine frequency, we become receptive to a finer quality of consciousness and its attendant elevation even as a shortwave radio transmission travels longer distances compared to the medium wave. Again, since energy resists its opposite force, e.g. the positive resists or neutralises the negative, the positive spiritual energy generated by the risen Kuṇḍalinī helps to neutralise the negative energy generated by such things as anger, joy, anguish, frustration, arrogance, passions, avarice, greed etc.

So we can say that the *three aspects of spiritualism*—Jñāna (knowledge), Bhakti (devotion) and Yoga (meditation) are the three legs that hold aloft the flag of enlightened consciousness which has been unfurled by dedication, commitment and diligence. When a flag flutters in the wind atop a mast, it gives a feeling of accomplishment and pride to the people who 'look up' (and not down) at it as a symbol of their identity, dignity, achievement and self respect. They salute an unfurled and fluttering flag, and not a curled one. So, we salute enlightened, self-realised people, and not those in whom consciousness and divine energy are lying curled up in the form of the unfurled Kuṇḍalinī. Since we have to make efforts to raise a flag on the mast before it starts fluttering, we have to make efforts to acquire Jñāna, have Bhakti and do Meditation. But once the objective is achieved and success obtained, it reveals itself in an expression of ecstasy and exhilaration that comes with an accomplished task.

* * *

Oh Lord! Lead us from falsehood to truth, from darkness to light, from death to immortality. *(Bṛhadāraṇyaka Upaniṣad, 1/3/28)*

Investigate well, show favour to none, maintain impartiality, consult the law, then give judgment—that is the way of justice. *—Thirukural*

* * *



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## Cakras/subtle energy centers in the body

(Based on Saubhāgyalakṣmī Upaniṣad of Ṛg Veda, Canto 3)

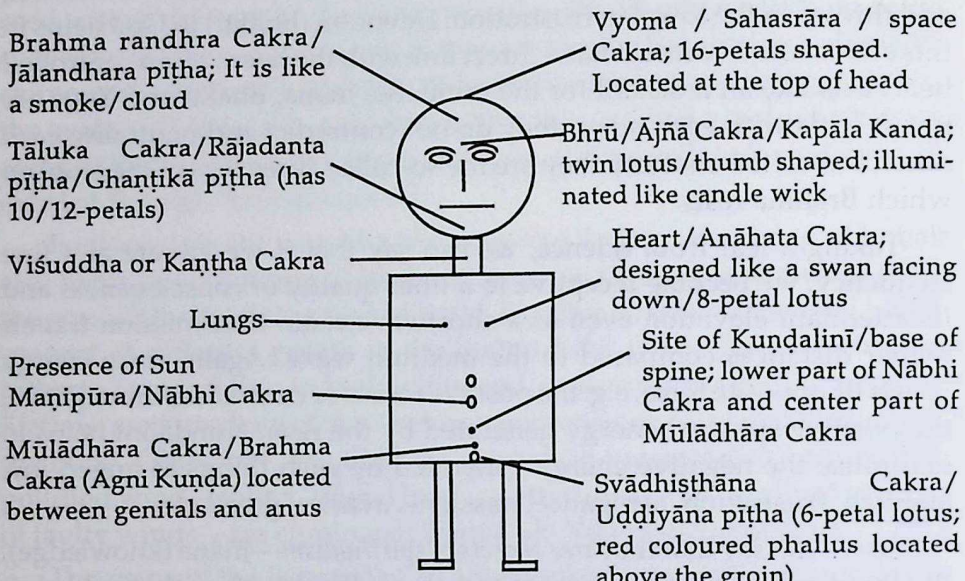


Fig (1)

## Nāḍīs/Nerves in the body

(Based on Jābāla Darśana Upaniṣad of Sāma Veda, Canto 4, verse 13-17)

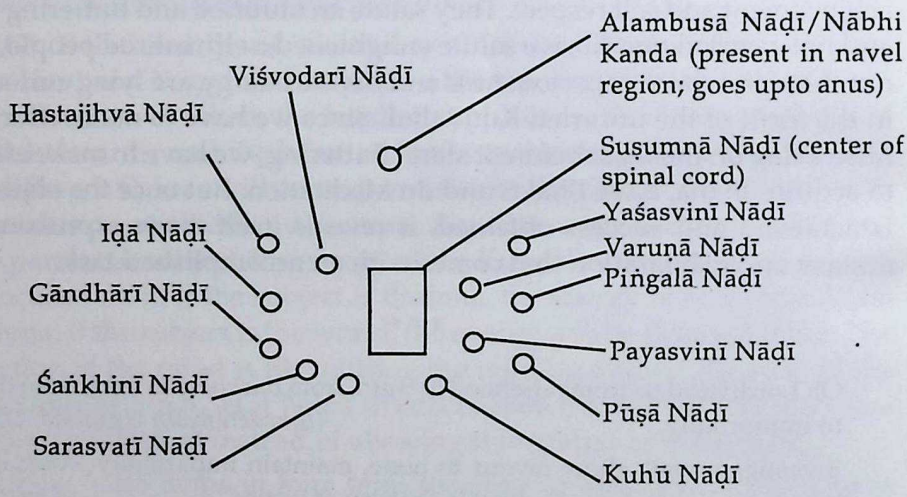


Fig (2)

(T.S. of Spinal Cord Region at the lower end)

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Appendix - 8

# Various Upaniṣadic/Vedāntic Concepts Appearing in Text

In this appendix we shall acquaint ourselves with some basic concepts appearing in the Upaniṣads in a very simple, layman's language without going into complex metaphysics. The words Ātmā, various sheaths/veils enveloping it, the micro and macrocosm, the four states of existence, the three 'Guṇas', the 'Vāsanās' and 'Vṛttis' of a creature and how they effect its personality, the concept of Samādhi, the mental state of flux etc. have been described in brief aided by explanatory charts and diagrams.

**Ātmā and the five sheath/veils surrounding it :**—This is the pure-self, the pure consciousness which is a microscopic reflection of the vast macrocosmic Soul of the cosmos called Brahma. The Ātmā provides life or consciousness to the inert layers of matter consisting of the five elements of air, water, space, fire and earth which crystalise to form the five coverings or sheaths around the pure Ātmā, and together (the Ātmā and the five sheaths) they create what we call the 'living being', whether plant, animal or humans.

**The Pañca Kośa :**—Or the five sheaths covering or enveloping the Ātmā are as follows—(i) The food sheath; (ii) the vital air sheath; (iii) the mental sheath; (iv) the intellectual sheath; (v) and the bliss sheath.

**The Food Sheath :**—Is the physical body and derives its name because it is nourished by the food eaten by the creature. It consists of five organs of perception (eyes, ears, tongue, nose, skin) and five organs of action (hands, legs, mouth, genitals, anus).

**The Vital Air Sheath :**—Is the five-fold faculties of perception (seeing, hearing, smelling, tasting, touching), excretion (faeces, urine, sperm, sputum, sweat etc.), digestion (stomach, intestine, liver, pancreas, gall bladder, appendix), circulation (blood stream, artery, vein, capillary,

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heart) and thinking (the power to entertain, absorb and assimilate new information and thought).

**The Mental Sheath :**—It consists of the equipment which receives external stimuli through the sense organs and links it to the organs of action. Integrated response of body to the stimuli is done through the mind sheath. It is a continuous flow of thoughts. Because the mind is characterised by being in a state of flux, the mind (mental sheath), which is like a clerk, receives information (as stimuli) from the organs of perception and dispatches them to either the organs of action or the intellect when certain situations demand intelligent thinking and discrimination. Therefore, the mental sheath controls the vital air sheath and the food sheath.

**The Intellect Sheath :**—It acts as a controlling mechanism over the mind; It regulates, filters and modifies the response to the various stimuli. It has the discriminatory power which the mind, left alone to itself, lacks.

The intellect sheath is the chief of the whole setup—in fact it controls the mind sheath, and through it, the functioning of the creature. It is the task master that directs the reckless horde of school boys running amok hither and thither, as it were. Those boys who obey this teacher become civilised and educated while the rest of the bunch remain buffoons or ruffians. The intellect can distinguish between the good and the bad, which the mental sheath cannot. The intellect can see beyond the realm of the known while the mind cannot. The intellect sheath is the spring board for all ideas and ideologies. The intellect helps to stabilise and channelise the mind even as the dam controls the river and harnesses its immense energy to produce powerful electricity.

These two sheaths—the mind and the intellect—are called the subtle sheaths or bodies. They have no physical structure in conventional terms like the gross or physical body called the food sheath or Anna Maya Koṣa (consisting of the organs of perception and organs of action) as well as the air sheath (called the Prāṇa Maya Koṣa) of the creature. This subtle sheath has only functional aspect. The mental and intellect sheaths are like softwares of a computer vis-à-vis the food and vital sheaths which resemble the hardware paraphernalia of the entire system.

**The Bliss Sheath :**—Is the innermost sheath surrounding the Ātmā / the soul. It consists of 'inherent tendencies' or 'Vāsanās' and 'Vṛttis' before

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they are manifested into thoughts or actions. The intellect, mind etc. perform under the guidance and control of the bliss sheath. It is so-called because an individual experiences relative bliss, happiness, joy, contentedness, peace and tranquility when he is associated with it.

In the waking and dream states, a man experiences constant agitation of the mind, but once he reaches the realm of deep sleep state (bliss sheaths), he feels undisturbed, tranquil, peaceful and full of bliss. All agitations cease here. It is a relative experience vis-à-vis the other sheaths. This sheath is also called the Causal Body of the creature.

The five sheaths are all inane, inert, inactive and constitute of matter. This together form the personality of the Jīva. He is conscious of all that his happening around him but these five sheaths are inert themselves. So, naturally, there must be something distinct and separate from these sheaths that lends the Jīva the so-called life or consciousness. That factor which lends life or consciousness to the Jīva is called Ātmā, pure consciousness or the pure self of the creature. It is also the true identity or self of the Jīva.

| | | | | |
|---|---|---|---|---|
| | Deep sleeper | ⇔ | Causal body | |
| Personality of the → | Dreamer | ⇔ | Subtle body | ←Ātmā |
| Jīva (creature) | Waker | ⇔ | Gross body | |

Diagram showing interaction between the Jīva and the Ātmā.

**The States of Existence :**—The Ātmā (soul) has four states of existence in a creature—the waking state, the dream state, the deep sleep state and the Turīya state of existence or consciousness. During the 'waking state', the Ātmā acts through the gross body (the physical body) of a man in its interaction with the outside world. During the 'dream state of existence', the Ātmā withdraws from the gross body and limits its interaction to the subtle body (the mind-intellect complex). During the 'deep sleep state of existence', the Ātmā withdraws itself into the causal body consisting of 'Vāsanās' (inherent passions and desires) and 'Vṛttis' (inherent tendencies and inclinations). But the pure consciousness, when it plunges within itself, that is, inside the causal body called the bliss sheath, it attains absolute bliss. This is called the 4th state called 'Turīya state of existence', and it is obtained by ascetics during Samādhi (a trance like state) when all the 3 sheaths covering the soul—food/air, mind/intellect and bliss—are removed. With the removal of these various sheaths, the Ātmā/soul of the individual (which is pure microcosmic consciousness) merges itself with

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the vast space around it (called the macrocosmic consciousness) because all separating sheaths have been done away with.

To explain the above concept, we may take the help of diagram and illustration :—

Mana = Pure consciousness or Ātmā + Causal body (Vāsanās)
+ Subtle body (mind-intellect) + Gross body (sense organs)

The body-mind-intellect are inane and inert. The live factor is the pure consciousness or Ātmā. This pure consciousness functions through its association with the causal body, the subtle body and the gross body, or in other words, the deep sleeper, the dreamer and the waker state of consciousness.

| | *Body* | *(Consisting of)* | *Called the* | |
|---|---|---|---|---|
| | Gross body | (sense organs) | ⇔ Waker | |
| Man → | Subtle body | (mind-intellect) | ⇔ Dreamer | ←Ātmā (pure- |
| | Causal body | (Vāsanās) | ⇔ Deep sleeper | consciousness) |

This combination of 'waker-dreamer-deep sleeper' states of consciousness of a man is called Microcosm. The pure consciousness has its independent existence from the above three states, and this independence is called the 4th state of consciousness called the 'Turīya state' or the perceptual blissful state of consciousness (चिदानन्द) which has the bliss sheath as its external boundary.

According to Haṃsopaniṣad of Śukla Yajur Veda, the Ātmā resides in the heart of the creature which is in an 8-petal lotus. The tendrils (केसर) of this lotus described in this Upaniṣad represent the waking state of consciousness, the stalk (कर्णिका) represents the dream state of conscious, and the thalamus (लिंग) represents the deep sleep state of consciousness. When a creature abandons/discards the metaphoric habitat or dwelling in the 8-petal lotus represents by his heart and rises above its precincts (just like a householder snapping all his relationships with his home and takes to the path of Vānaprastha), it obtains the forth state of consciousness called the 'Turīya state'. Eventually, when the creature, in the form of his subtle Ātmā (which according to the definition given to it by the Upaniṣad, inter alia, is 'Haṃsa' which means a 'Swan' and is a metaphor for divinity, purity and wisdom) merges with or dissolves in the cosmic 'Nāda' (all-pervading subtle sound in the cosmos), then the final or the so-called 'Turīyatīta' stage is achieved (verse no. 8).

The **brain** has two components—the intellect and the mind. The

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former is under the direct control of the Ātmā while the mind is subordinate to the intellect. The mind receives worldly stimuli through the sense organs, passes them to the intellect, obtains instructions from the intellect and passes them on to the organs of action—this state prevails when the man is 'awake'.

Now, when he is asleep, there are two stages—either he dreams or he does not. During the 'dreams state', the inherent Vāsanās (the hidden passions, yearning and desires) come into play at the sub conscious level and the mind lives up to all those Vāsanās in an imaginary world. But when there is no dream, i.e. during the 'deep sleep state' of consciousness, the Ātmā is freed from interference and it reverts back to its original form of being 'nothingness, having no feelings and no emotions', just like the case wherein the mirror is removed from the front of a man and his image vanishes from it and the image reverts back or shrinks into its primary source or object, which in this case is the man himself whose image was formed in the mirror. The Ātmā is an image of the supreme Brahma. When the mirror of the mind-intellect is removed, it (Ātmā) reverts back to its primary form which is Brahma. So, it is the 'deep sleep state of consciousness' in which the creature comes in direct contact of his true identity or true self, which is called Ātmā or pure consciousness.

For the external world, a sleeping man is as good as being dead. For example, if a sleeping man is attacked by someone, he won't resist; he won't even know what has happened just in front of him while he was asleep. He is not dead, but for all practical purposes 'he is as good as dead'. He neither feels pain nor happiness when in a deep sleep state of existence, which is beyond the dream state of sleep. The 'deep sleep state' is called 'Svaprānta' (स्वप्रान्त)—literally meaning 'in a state of suspended animation, or a self-imposed state of coma, or a state of being virtually dead, or coming to a stage voluntarily which is almost like being dead but is not actual death'.

The last stage, called 'Turīyatīta', goes beyond the 3rd stage when a man wakes up into this world but remains 'virtually blind or sleeping' as far as his mind is concerned in relation to the gross world. Therefore, he remains awake but does not see; he does not smell, taste, feel and speak. Since all external stimuli fail to arouse his brain, he remains like 'a man sleep-walking'. In the absence of sensory perceptions, he does not feel neither pain nor sorrows, nor happiness and joys. He remains totally oblivious to them. He lives in a state of complete blissfulness.

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This **Microcosm** is the same as the **Macrocosm** in the larger scheme or scale of things, just like a single molecule of water with the formulae $H_2O$ is the same whether in a cup or spoon and the vast, fathomless ocean. Here, the microcosm refers to the individual creature/Jīva/man and the macrocosm refers to the Virāṭ/Lord God/Nature.

Now, as has been explained in the foregoing discussion, it is relatively easy to control the subtle and the gross bodies through acquisition of truthful knowledge, wisdom and enlightenment. The greatest problem arises with the causal body consisting of Vṛttis and Vāsanās (passions and desires; inherent tendencies and inclinations). This can be solved by integrating the objective mind (the 'mind') and the subjective mind (the 'intellect'). When both are integrated, then the creature reacts in a healthy manner. When actions are controlled by the wisened intellect, the inherent tendencies of the creature fail to exert their influence on it and they gradually vanish (i.e. removed or catherised). This results in the seeker merging his Microcosm with the Macrocosm.

According to Upaniṣadic sages/seers, 'Life' can be understood to be a series of experiences and that any definition of life should necessarily accept our moment-to-moment experiences as the units of life. The sages/seers further understood that an experience is not possible without three fundamental factors—the experiencer, the object of experience, and the relationship between the two, the experiencing. The experiencer is the subject who gains experiences of the world through the instruments of experience, namely, the body, mind, and intellect. Everyone gains experiences of three different worlds through these three different equipments viz.—through the body, the world of objects; through the mind, the world of feelings; and through the intellect, the world of ideas.

If a person experiences the world of objects through his body, then he should be different from his body. If he experiences the world of feelings through his mind, then he, the experiencer, cannot be the mind. Again, if he gains experiences of the world of ideas through the intellect, he cannot be the intellect. He seems to be a different factor or entity altogether from these three instruments of experiences, though, of course, he has a very intimate relationship with them.

When the subject is identified with the intellect, he becomes the 'thinker', experiencing the world of ideas; when identified with the mind, he becomes the 'feeler' experiencing the world of emotions; and when identified with the body, he becomes the 'perceiver' experiencing the

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world of objects. But he, the subject, is neither the field of experience nor the instruments of experience. He must be totally different from them both.

The effect that ego and desires (Ahaṃkāra and Kāma) as well as Vāsanās and Vṛttis (inherent desires and tendencies) have on the mind, how they corrupt the objective mind and how their removal/ catheterisation purifies the mind and brings it under the direct control of the subjective mind (the intellect) of the creature is explained with the help of a diagram at the end of this appendix.

The **relationship between microcosm and macrocosm** varies according to the individual personality of the man. The grossest man with the maximum load of Vāsanās and Vṛttis imagines a wide chasm/ gulf between the microcosm and the macrocosm. As the individual cleanses or purges himself of these inherent tendencies, this blending increases, and when it vanishes altogether, the distinction between the two also vanishes i.e. there is oneness between the microcosmic soul (creature's Ātmā) and the macrocosmic soul (Paramātmā). This will be clear with the help of diagrams appended to this appendix.

According to the theory of Vedānta, the Lord has two forms– Macrocosmic and Microcosmic. The macrocosmic form of the Lord is the Virāṭ which is huge, large, colossus, vast, gigantic, beyond all measurement. The microcosmic form of the Lord is the miniscule creature of this world. The gross body of the Lord vis-à-vis the gross body of the creature are clarified Diagrammatically below :—

| **Microcosmic (creature)** | | **Macrocosmic (Virāṭ Lord)** |
|---|---|---|
| (i) Individual gross body (food+vital-air sheath) | = | Total of all gross bodies is called Virāṭ |
| (ii) Individual subtle body (the mind-intellect sheath) | = | Total of the subtle bodies is called Hiraṇyagarbha |
| (iii) Individual causal body (bliss sheath) | = | Total of causal bodies is called Īśvara |
| **This is the single creature** | | **This is the sum total of all the creatures represented by the Lord.** |

**Vṛttis and Vāsanās :—***'All human actions have one or more of these 7 causes—chance, nature, compulsion, habit, passion and desire'—Aristotle.*

*'Do not ye yet understand that what so entereth the mouth goeth into the belly, and is cast out into the draught? But those thing that proceed out of the mouth come forth from the heart (and the mind); and they defile the*



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*man for out of the heart (and the mind) proceed evil thought, murders, adulteries, fornications, thefts, false witness (lies), blasphemies. These are the thing that defile a man' (Bible, St. Matthew, 15/17-20).*

The pure consciousness (Ātmā) is the core of a man's personality. It is infinite, pure, all-pervading, omniscient, enlightened, changeless and supreme truth/reality. However, its infinite nature is clouded by the various Vṛttis (inherent tendencies and inclinations) and Vāsanās (desires and passion inherent in a man) resulting in the creation of a finite, limited, impure, corrupt, not fully enlightened, ever changing personality of the human being—such a person is called the 'perceiver-feeler-thinker-doer' entity. When the various Vṛttis or Vāsanās are eliminated or excluded (i.e. catheterised), the attitude undergoes transformation and metamorphosis from a perceiver-feeler-thinker entity (corresponding to the gross body, the mind and intellect collectively called the subtle body) into simple pure consciousness which, in reality, is the true identity of the creature. Please see the diagram appended to this appendix for further clarification on this subject.

Man's real and truthful nature is pure consciousness but he passes through the three different, distinct, relative states of the waker, dreamer and deep sleeper states as a result of the interaction or play of consciousness in the Gross, the Ṣubtle and the Causal bodies respectively. No sooner the identification of the pure consciousness with any one or more of these bodies is removed than his original, pure, natural form is unfolded. This state is called self-realisation, or Godhood—or it is also called the state of supreme and sublime bliss, joy, happiness, peace and tranquility. Hence, when the pleural personality is removed, the real, singularly unique personality shines through.

It is the Ātmā which ignites/kindles/infuses life in the other five sheaths which are, left to themselves, inert and lifeless even as a piece of iron is lifeless without the infusion of life into it by a magnet held nearby. This magnet is separate/distinct from the iron but it invisibly gives life to the dead, gross and inert piece of iron. The iron is the five sheaths and the magnet is the Ātmā. Remove the Ātmā and the man is as lifeless as the piece of iron.

According to Haṃsopaniṣad of Śukla Yajur Veda, the Ātmā resides in the heart which is shaped like an 8-petal lotus. Each petal of this lotus symbolises one type of 'Vṛtti'. The petal facing to the east represents the righteous and noble inclinations; the petal facing south-east corner

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(Āgneya) represents sleep, drowsiness, lethargy, inertia, and disinclination to work; the petal facing to the south direction represents cruel tendencies; the petal facing in the south-west angle (Nairṛtya) represents the inclination of the mind to be sinful, unrighteous and pervert; the petal facing towards the west represents the desires for sports, action and play; that petal facing to the north-west direction (Vāyavya) represents the desire to be on the move, to go, roam and wander; the petal in the north direction represents the affection of a creature for Brahma, its true self and its desires to endear it; the petal in the north-east direction (Iśāna) represents the desires for charity; and the petals surrounding the thalamus represent the tendency to renounce, to be dispassionate and detached from the artificial, sensual world (verse no. 8).

There are three types of 'Vāsanās' as follows—(i) The 'Vāsanās' pertaining to the body relate to one's son, property and wealth which a person has acquired and enjoys, and the world around him—his relatives, his fame, his contacts, his friends, his obligation, contracts and responsibility. It also means gratification of the sense organs of the body as well as to appease those who are related to him with this body. (ii) The 'Vāsanās' pertaining to the scriptures relate to studying them more and more, acquiring scholarship, expertise and accompanying fame and money through them, relying too much on the letter of the scriptures and not their spirit, engrossing oneself in endless doubts and debates leading to confusions and contradictions. The scriptures are vast and like a fathomless sea. Trying to realise the Supreme Truth by delving into the depths of the scriptures is like extracting pearl by churning the ocean. Through it is theoretically possible, but practically it is impossible and too far fetched. (iii) The Vāsanās relating to the world are the various attractions and allurements that his apparently enchanting and captivating world presents to a person. It also refer to the various and endless responsibilities and obligations, real and imaginary, that a person has, or imagines he has, towards this world.

Now, when we talk of the Ātmā as pure consciousness or an embodiment of light, the question arises 'how can we obtain the clearest perception of that reality?' The greatest exponent of Vedānta philosophy, sage Ādi Śaṅkarācārya prescribes the following four paths—(i) discrimination between the eternal and truthful, and the non-eternal and non-truthful, (ii) renunciation of desires for sensual gratification and enjoyment of pleasures from this materialistic world, (iii) development of six divine eclectic wealth—self control, surrender, faith, forbearance,

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peace/tranquility and poise of the mind, and (iv) sincere desire for liberation and deliverance, because it is only then that the creature will try to find ways to achieve it.

**The Three Guṇas :**—The three characteristics inherent present in the creature are the three thought textures which bombard the mind. These three thought textures are manifestations of the **Vṛttis and Vāsanās** (inherent tendencies or desires) of the creature which mire its soul as a covering or veil.

The Sāttvika desire is the veil covering the soul like a smoke covering the fire. A slight breeze will remove this smoke. Similarly a little bit of prayer and meditation will remove the Sāttvika desires; its removal requires the least effort. It is the foremost and the best amongst the three characteristics of a creature such as good and positive virtuous, righteousness, creativity, noble deeds and thoughts etc.

The Rājasika desires can be compared to dust on a mirror. In this case some dusting and rubbing is needed to clean the mirror; a greater effort is needed. It is the medium characteristic marked by ambitions, desires, passions, expansionist tendencies, desire to sustain etc.

The Tāmasika desires covering the soul are like a foetus in the womb—they cannot be removed easily and require diligence, effort, dedicated and careful handling requiring time and patience. It is the base and most lowly of the three characteristics such as sin, evil, pervertness, immorality, vices, misdemeanours, anger, inertia et al.

The concept that 'I' is the body and not the 'pure conscious soul' leads to ignorance-based ego (Ahaṃkāra). The constant concept of I vis-à-vis the body and this world leads to the sense of possessiveness in the creature. 'Pure consciousness' mired by ego becomes 'a conditioned consciousness' and fails to remain pure. This is why ego (Ahaṃkāra) has been likened to a minister of the king. It directs and regulates the actions of the consciousness which, under its influence, loses its independence. This 'conditioned consciousness'—working through the mind-intellect-ego combine is called, inter-alia, 'Citta'. The word also means memory. Hence this memory acts as a referral library for the intellect. The latter falls back on it and relies on it whenever it is in doubt. The quality of books in the library guides the student; similarly, the quality of inherent tendencies stored in the library of Citta directly effects the inputs of the intellect, and through it, the mind and successively down the hierarchy to the body and its organs of perception and action.

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Although the soul has nothing to do with this command chain (i.e. memory—inherent tendencies/ego/Vāsanās—intellect—mind—body—action—result—more experience—stored in memory—and the chain continues), but for all practical purposes the Ātmā/soul is deemed responsible for it because of its sovereign nature.

So, the sincere seeker/aspirant should delineate this conscious from the rest of the chain and break the nexus between them so as to allow the glory of the pure consciousness of the soul to shine through like the splendorous sun breaking through from behind a curtain of clouds.

It is like removing the various veils or covers from around the candle so that its light shines through the darkness of the room and illuminates all the corners of it.

The proportion of the three Guṇas decides the nature, natural temperament, tendencies, habits and inclination of the creatures. For example, a person with a greater proportion of 'Sātvika' (noble) characteristic will be considered nobler than a man with a greater proportion of 'Rājasika' or 'Tāmasika' qualities. So we can say that sages, seers, prophets, scholars and generally enlightened persons have a high degree of 'Sātvika' qualities in them. Kings and householders who live a noble life are example of those with higher amount of 'Rājasika' quality in them, while sinners, killers, drunks, rowdy elements, cheats etc. are those people with higher 'Tāmasika' quality in them. These Guṇas have direct bearing on the personality of a man. A separate full page diagram depicts the relationship between these Guṇas and the personality of a man.

And important point to note here is that 'Ahaṃkāra' (ego, false pride, arrogance, haughtiness, hypocrisy and the sense of 'I') is the root cause of demoting even the most exalted of souls to an existence equivalent to that of an animal. This is stressed in Jābālopaniṣad of Sāma Veda tradition which stresses that 'Īśa' or the supreme Lord of creation had to become a 'Paśupati', Lord of animals, just because Ahaṃkāra cast its dark shadow on him. An exalted soul too becomes demoted as an animal if he has Ahaṃkāra in him.

**Mental flux :**—The five states of the mind are the following—(i) Kṣipta (क्षिप्त), (ii) Mūḍha (मूढ), (iii) Vikṣipta (विक्षिप्त), (iv) Ekāgra (एकाग्र) and (v) Niruddha (निरुद्ध). The 'Kṣipta' is the worst type of mind characterised by extreme recklessness and restlessness. It is susceptible to various negative

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traits such as confusion, conflicts, anger, anxiety, worry, tension, agitations of all kinds etc.

The 'Mūḍha' is the dull, inert and indolent state of mind. These first two states of mind are predominantly 'Tamas' in nature.

The 'Vikṣipta' state is a 'distracted' state of mind in which it swings between the extremes of calmness and agitation. This is a 'Rājasika' quality.

The 'Ekāgra' state is a focused or concentrated mind. It is a state in which the mind can keep alert and pin-pointed on any subject it is focusing upon. It helps to cultivate discipline in the aspirant.

The 'Niruddha' state is that state of mind in which there is no mental flux of any kind. It is a kind of trance like state of bliss and happiness. The last two states of mind are called 'Sātvika' qualities of the creature.

## The 5 Basic Elements and their Manifestations

**According to Triśikhī Brāhmaṇopaniṣad, 1/5 :**—The following five elements are located in various paths of the body and control the different functions as follows :—

(A) Sky Element → (i) Antaḥkaraṇa (discriminatory intellect and wisdom), (ii) Mana (mind), (iii) Buddhi (intelligence), (iv) Citta (intellect, memory, recollection, concentration) and (v) Ahaṃkāra (ego, pride, haughtiness, hypocrisy, arrogance). Its colour is light blue. it extend uptil the top of the head. It is located between the nostrils and the top of the head.

(B) Wind Element → (i) Samāna (the vital wind controlling equal distribution of nourishment and circulation), (ii) Udāna (wind moving upwards; controls expectoration), (iii) Vyāna (wind that pervades throughout the body; maintains equilibrium), (iv) Apāna (wind passing down the intestine; controls ingestion, digestion and excretion of food) and (v) Prāṇa (breath). Its colour is grey and it resembles smoke or haze. It is located between the navel and the nostrils.

(C) Fire element → Organs of perception, such as—(i) ears, (ii) skin, (iii) eyes, (iv) tongue and (v) nose. Its colour is red like vermillion and its hapes is like tongues of flame. It is located between the groins and the navel in the middle and the lower part of the abdomen.

(D) Water element → Senses of perception—(i) hearing, (ii) touch,

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(iii) sight, (iv) taste and (v) smell. Its colour is silvery white and it is shaped like the crescent moon. It is located between the lower abdomen and knees.

(E) Earth element → Organs of action—(i) mouth, (ii) hands, (iii) legs, (iv) anus and (v) genitals. Its colour is light yellow and it has 4 corners. It is located between the sole of the feet up to the knees.

**According to Jābāla Darśana Upaniṣad, 8/4-6 :**—There is a slight variation in the points of the body where these elements are located as described in Jābāla Darśana Upaniṣad. According to it, the 'sky' element is found between the eyebrows and the skull, the 'wind' element between the eyebrows and the chest, the 'fire' element between the chest and the groins, the 'water' element between the groin and the knee, and the 'earth' element from knee downwards. These two versions are diagrammatically shown by means of sketches at the end of this appendix.

* * *

'And there are diversities of operation, but it is the same God which worketh all in all; but all those worketh that one and the self same spirit, dividing to everyman severally as he will; for by one spirit are we all baptised into one body, whether we be Jews or Gentiles, whether we bond or free, and have been all made to drink into one spirit' *(Bible, Corinthians, 1/12/6, 11, 13).* 'Wisdom is good with an inheritance and profitable to those who see the sun... but the excellence of knowledge is that wisdom gives life to those who have it' *(Bible, Ecclesiastes, 6/11-12).* 'Wisdom strengthens the wise more than ten rulers of the city' *(Bible, Ecclesiastes, 6/19).*

'I cannot teach anybody anything; I can only make them think' —*Socrates.*

'For I do nothing but go about persuading you all, old and young alike, not to take thought for your persons or your properties, but first and chiefly to care about the greatest improvements of the soul.' —*Plato*

The self never undergoes change; the intellect never possesses consciousness. But when a man sees this world, he is deluded into thinking, 'I am the seer, I am the knower'. Mistaking one's self for the individual entity (the Gross and subtle body) is like the rope being mistaken for a snake. Thus, one is overcome with fear. If one knows oneself not as the individual but as the supreme Self, one becomes free from fear.' —*Ādi Śaṅkarācārya*

'There is neither creation nor destruction, neither destiny nor free will, neither path nor achievement. This is the final truth.' —*Śrī Ramana Maharṣi*

* * *

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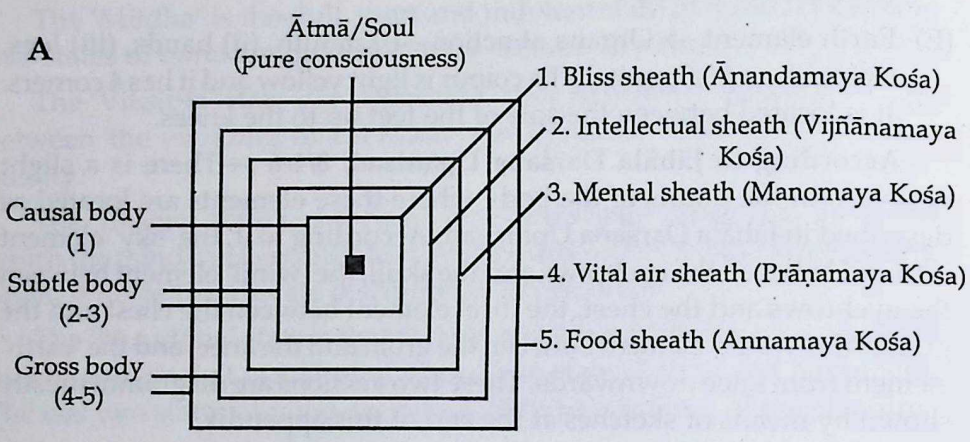
## Diagram of various sheaths and 3 bodies of the creature

A




B

**Food Sheath (Physical Body)**

| **Organs of perception** | **Organs of Action** |
|---|---|
| 1. Eyes; 2. Ears; 3. Nose; 4. Skin; 5. Tongue | 1. Hands; 2. Legs; 3. Mouth; 4. Genitals; 5. Anus/excretion organs |

C

**Vital Air Sheath (Pañca Prāṇa)**

1. Faculty of perception (Prāṇa)—It controls all the perceptions
2. Faculty of excretion (Apāna)—Controls excretion
3. Faculty of digestion (Samāna)—Controls digestion
4. Faculty of circulation (Vyāna)—Power by which food is used and circulated and distributed in the whole body
5. Faculty of thinking (Udāna)—Capacity to acquire, assimilate, absorb and filter through knowledge and thought

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There are three levels of existence—the gross body, the subtle body and the causal body of the creature. When the pure consciousness (Ātmā, soul) which resides inside the causal body detaches itself from the subtle body and the gross body as during meditation, the supreme blissful state is attained. The following diagram will clarify the picture

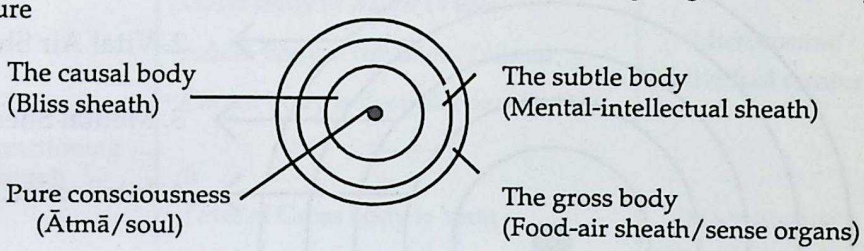



Figure I

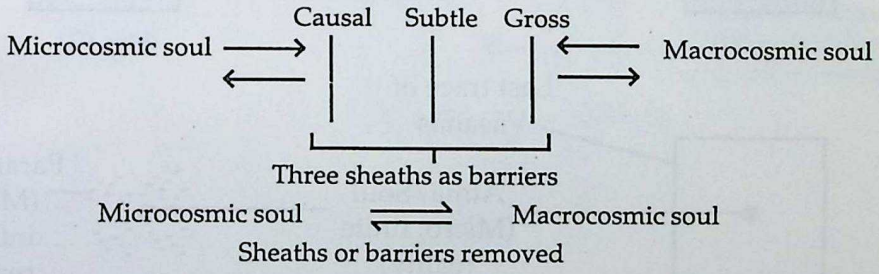
During Samādhi, the soul is freed from the outer two sheaths. Hence bliss is obtained.

Further, pure consciousness (Ātmā/soul) has 3 personalities depending upon its interaction with these 3 bodies as follows :–

1. Pure consciousness functioning through the gross body is called the Waking State.
2. Pure consciousness functioning through the subtle body is called the Dream State.
3. Pure consciousness functioning through the causal body is called the Deep Sleep State.

When the 3rd stage is reached, the experience of duality or pleurality is removed and bliss is achieved. But actual 'enlightenment' is the removal of all these three bodies entervening between the soul/Ātmā and the surrounding space. As soon as it is done, the microcosmic soul expands to cover the whole vast space around it—which was hitherto restricted by the above three so-called sheaths or coverings—to become one with him who is identified as the macrocosmic Soul or Brahma. It then fills the whole space.

Hence, the individual creature becomes the pure consciousness (the Ātmā/soul) surrounded by the three sheaths as in figure one above which act as barriers to its freedom. When these three limiting factors or barriers are removed, there remains no barrier or obstacle between the Micro and Macro souls, and they become one.



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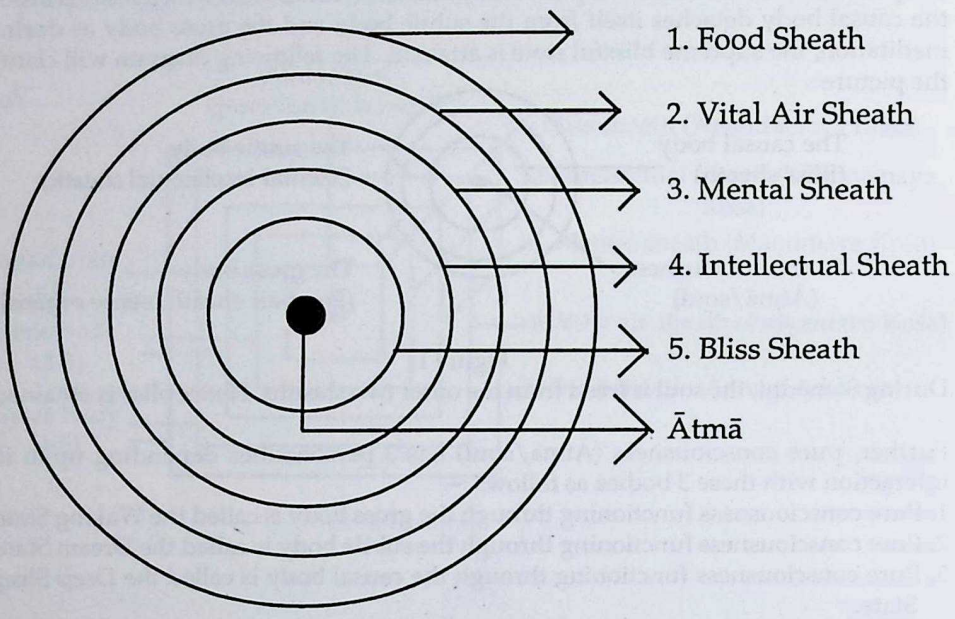
**The 5 Sheaths and Ātmā**




**Merging of Microcosmic Soul with Macrocosmic Soul**

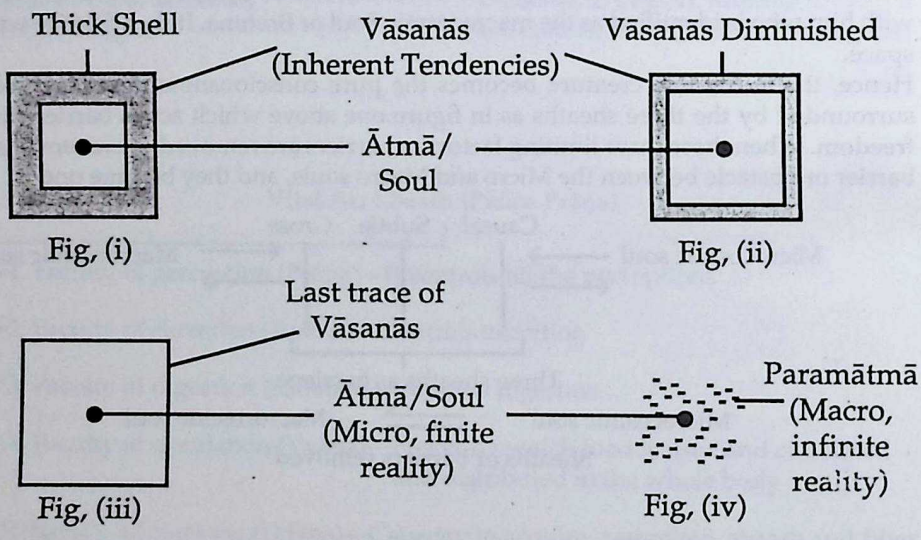



Figure shows how Ātmā merges with Paramātmā by controlling Vāsanās or Vṛttis

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1

## Functioning of Pure Consciousness

'Pure Consciousness' Functioning through

A
- Gross Body is waker (Viśva)
- Subtle Body is dreamer (Taijasa)
- Causal Body is deep sleeper (Prajñā)

'Microcosmic' (Individual creature)

B
- Total of Gross body is Virāṭ
- Total of Subtle body is Hiraṇyagarbha
- Total of Causal body is Īśvara

'Macrocosmic' (The all-pervading Supreme Lord)

2

## Diagram depicting how Microcosm merges with Macrocosm

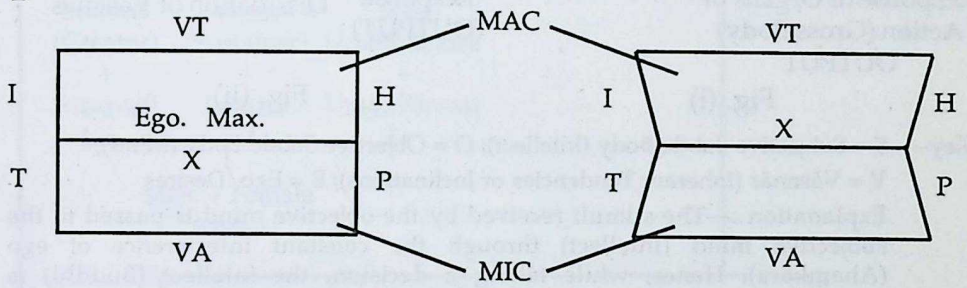


Fig (i) Fig (ii)

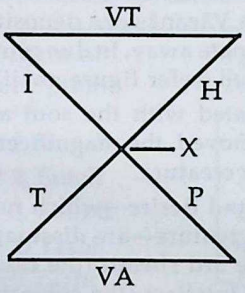


Fig (iii)

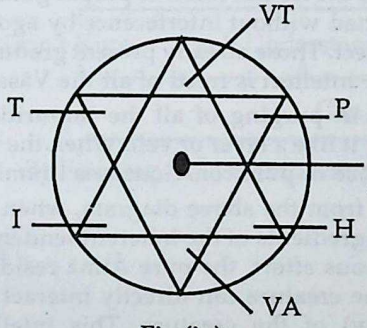


Fig (iv)

Ātmā or Brahma (Merger of Micro and Macro cosmos)

Key—VT = Virāṭ (Cosmic waker); VA = Viśva (Waker); P = Prajñā (Deep sleeper); T = Taijasa (Dreamer); H = Hiraṇyagarbha (Cosmic dreamer); I = Īśvara (Cosmic deep sleeper; X = Inherent tendency or demarcation line representing 'perceiver-feeler-thinker-doer'; Āmtā = Microcosmic pure self of individual; Brahma = Macrocosmic Soul of the universe; MAC = Macrocosm; MIC = Microcosm.

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## Diagram showing how Ego and desires effect the Mind

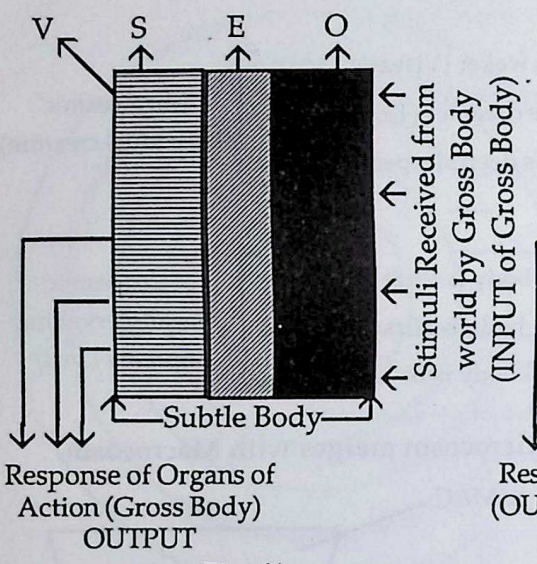


Fig. (i)

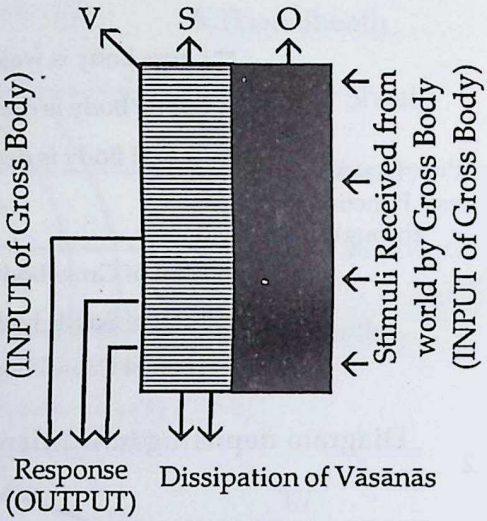


Fig. (ii)

Key— S = Subjective Subtle Body (Intellect); O = Objective Subtle Body (Mind);
V = Vāsanās (Inherent Tendencies or Inclinations); E = Ego/Desires

Explanation :—The stimuli received by the objective mind is passed to the subjective mind (intellect) through the constant interference of ego (Ahaṃkāra). Hence, while taking a decision, the intellect (Buddhi) is influenced by the intervening ego (refer figure no. i)

When ego is removed, there is direct coordination between the mind and the intellect and the former receives proper guidance from the latter. When actions are performed without interference by ego, no fresh Vāsanās are deposited in the intellect. Those already present gradually dissipate away. In due course of time, the intellect is freed of all the Vāsanās as well (refer figure no. ii).

This helps in purging of all the impurities associated with the soul and enveloping it like a layer or veil. When the veil is removed, the magnificence and brilliance of pure consciousness illuminates the creature.

As is clear from the above diagram, when the ego and desire—which form the basic ingredients of the inherent tendencies of a creature—are dissipated by industrious effort, the pure Ātmā residing in the 3rd sheath (the causal body) of the creature can directly interact with the Intellect (the subjective subtle body) of the creature. This intellect is not now subject to any interference from Vāsanās (fig. ii), and can act independently. The actions become pure, uncorrupted and scrupulous. The emphasis here is to put the intellect directly under the command of the Ātmā/soul without the interference of Vāsanās, ego, desires and other inherent tendencies or inclinations that mire the soul as a result of (a) its past deeds and their results and (b) unfulfilled desires.

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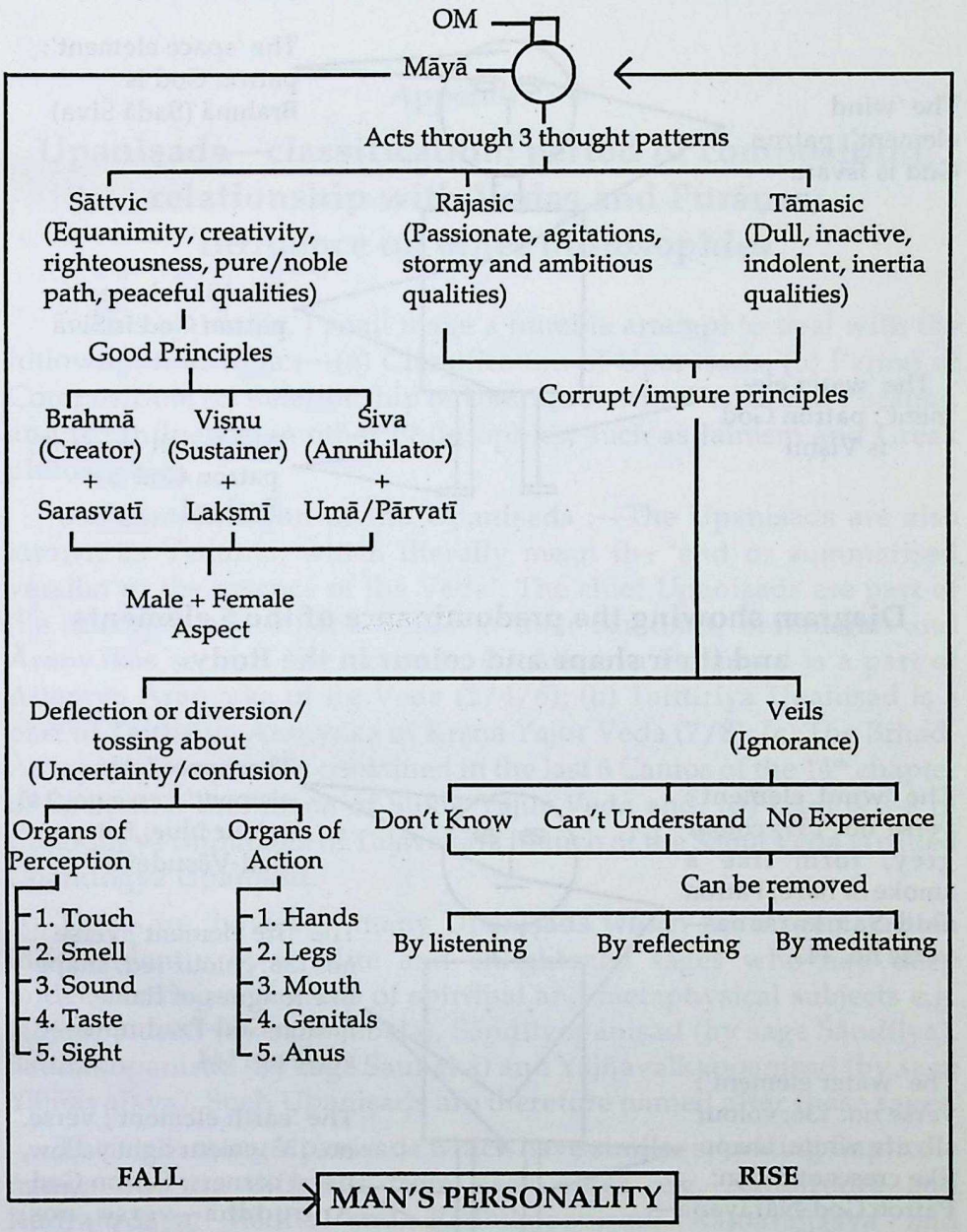
## PERSONALITY OF MAN

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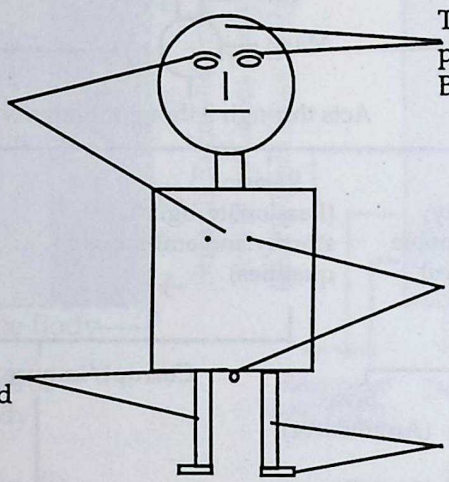
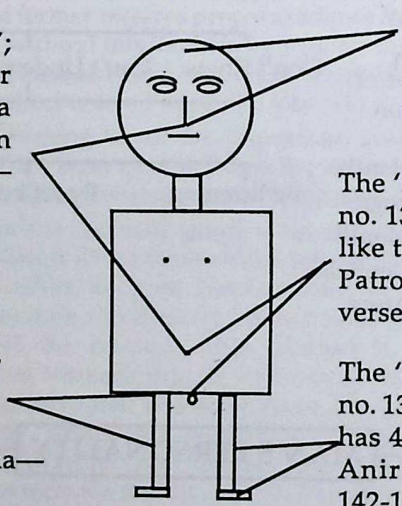
## Diagram showing the predominance of the 5 elements and their patron Gods in the Body

(refer verse nos. 4-6, Canto 8, Jābāladarśanopaniṣad)




## Diagram showing the predominance of the 5 elements and their shape and colour in the Body

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Appendix - 9

# Upaniṣads—classification; period of composition; relationship with Vedas and Purāṇas; influence on other philosophies

In this appendix, I shall make a humble attempt to deal with the following four topics—(a) Classification of Upaniṣads, (b) Period of Composition, (c) Relationship of Upaniṣads with Vedas and Purāṇas, and (d) Influence on other Philosophies, such as Jainism and Greek philosophies.

**(A) Classification of the Upaniṣads :**—The Upaniṣads are also known as Vedānta, which literally mean the 'end or summarised version or the essence of the Veda'. The chief Upaniṣads are part of (i.e. incorporated in) the Vedas in their Saṃhitās, Brāhmaṇas and Āraṇyakas section. For example, (a) Aitareya Upaniṣad is a part of Aitareya Āraṇyaka of Ṛg Veda (2/4/6); (b) Taittirīya Upaniṣad is a part of Taittirīya Āraṇyaka of Kṛṣṇa Yajur Veda (7/8); (c) The Bṛhad-Āraṇyaka Upaniṣad is contained in the last 6 Cantos of the 14th chapter of Śatapatha Brāhmaṇa of Śukla Yajur Veda and; (d) Cantos 3-8 of Chāndogya Brāhmaṇa of Talavakāra branch of the Sāma Veda is called Chāndogya Upaniṣad.

There are, however, many Upaniṣads which have been written independently by erudite and enlightened sages who had deep understanding and grasp of spiritual and metaphysical subjects e.g. Jābālopaniṣad (by sage Jābāla), Śāṇḍilyopaniṣad (by sage Śāṇḍilya), Śaunakopaniṣad (by sage Śaunaka) and Yājñavalkyopaniṣad (by sage Yājñavalkya). Such Upaniṣads are therefore named after those sages.

There are many Upaniṣads which have similar sounding duplicate names but are different from each other, e.g. Kaṭharudra and Rudrahṛdaya; Rādha and Rādhikopaniṣad; Rāmarahasya and Rāmatāpinyupaniṣad. Still there are few Upaniṣads having two different names for the same text, e.g. Gaṇeśapūrvatāpinyupaniṣad

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which is also called Varadpūrvatāpinī; Prabodhopaniṣad which is also known as Ātmabodhopaniṣad.

There is an Upaniṣad in Śukla Yajur Veda called 'Muktikopaniṣad'. It is a conversation between Śrī Rāma and Hanumāna (full Hindi and English version is published separately by this author). According to its verse nos. 26-39 of canto 1, there are total 108 Upaniṣads. This Upaniṣad further classifies them in verse nos. 52-57 as follows :—(i) Ṛg Veda's 10 Upaniṣads (verse no. 53); (ii) Śukla Yajur Veda's 19 Upaniṣads (verse no. 54); (iii) Kṛṣṇa Yajur Veda's 32 Upaniṣads (verse no. 55); (iv) Sāma Veda's 16 Upaniṣads (verse no. 56) and (v) Atharva Veda's 31 Upaniṣads (verse no. 57). In verse no. 27-28 of canto 1 of this Upaniṣad, it is clearly mentioned that out of the total 108 Upaniṣads, there are only 10 or at the most 32 main ones, but which ones is not mentioned therein.

This Muktikopaniṣad also authoritatively settles one pertinent question—that out of the total 210 Upaniṣads available now, the ones which were originally part of the Vedas are only 108. We can safely assume that the rest (210-108=102) might have been later day interjections in the body of the Upaniṣads as erudite and prodigious sages and seers deemed it fit to further elucidate topics which originally were either not sufficiently explained, were not covered at all or were more focused on one aspect while neglecting the other. As has already been pointed out, the Upaniṣads were composed over a very long period of time—hundreds of years—we can only make safe assumptions based on some ancient text, and can never be certain.

The Upaniṣads are repositories of supreme and pristine knowledge. Some of them are short (e.g. Kali-Santaraṇa, Kena, Nirālamba, Māṇḍūkya etc.) while others are voluminous running into numerous Cantos and sub-Cantos (e.g. Sāma Veda's Chāndogya and Mahā Upaniṣads and Śukla Yajur Veda's Bṛhad Āraṇyaka etc.). Some appear to be merely ritualistic and tantra based (e.g. canto 1 of Saubhāghya Lakṣmī and Tripuropaniṣad etc.), some deal with Yoga (meditation, e.g. Cantos 2 and 3 of Saubhāghya Lakṣmī, Yoga Cūḍāmaṇi and Yoga Rājopaniṣad etc.), some have various philosophies incorporated in the same text (e.g. Jābāla Darśana, Chāndogya etc.), some have exclusive question-answer format (e.g. Kauṣītaki Brāhmaṇa, Chāndogya, Bṛhad Āraṇyaka, Praśnopaniṣad etc.) and some deal with creation (e.g. Mudgala, Aitareya, Bahvṛc, Caturvedopaniṣad etc.). Some of the Upaniṣads are exclusively dedicated to the concept of OM (e.g.

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Māṇḍūkya etc.), some to the single letter, not the word as such (e.g. Ekākṣara etc.), some to the wider ramifications and applications of the letter to incorporate the whole range of divinity and supreme energy represented by each of these letters in its ambit and codified as 'Tantra' or a worship instrument (e.g. Rāma Pūrva Tāpinī, Tripura etc.) while others concentrate on the divine meaning of the letters as represented in the beads of a prayer rosary (e.g. Akṣamālikā etc.), and so on and so forth.

The Upaniṣads are also classified according to their patron Gods. Those Upaniṣads dealing with the various incarnations of Lord Viṣṇu are called the 'Vaiṣṇava Upaniṣads', such as Rāma Tāpinī (pertaining to Śrī Rāma), Gopāla Tāpinī (Lord Kṛṣṇa), Narasiṃha Tāpinī (Lord Narāsiṃha), Nārāyaṇa (Lord Nārāyaṇa, Viṣṇu) etc.; those dealing with Lord Śiva are called 'Śaiva Upaniṣads', such as Bhāvanā, Dakṣiṇa Mūrti, Rudra and Śarbhopaniṣads (pertaining to Lord Śiva), Kālāgni Rudra (pertaining to smearing of the sacred ash over the body like Lord Śiva does) and Rudrākṣa Jābāla Upaniṣad (dealing with the Rudrākṣa beads worn by Śiva).

Many Upaniṣads are exclusively dedicated to the worship of 'Devī/ Goddess' or the divine cosmic energy which keeps the wheel of creation and destruction running ceaselessly. Some examples are— Tripura, Saubhāgyalakṣmī Upaniṣads of the Ṛg Veda, Sītopaniṣad and Devyupaniṣad of the Atharva Veda, Sāvitrī of the Sāma Veda and Sarasvatī Rahasyopaniṣad of the Kṛṣṇa Yajur Veda. An Upaniṣad is devoted to Lord Gaṇeśa who is regarded as the chief amongst Gods and is invoked first at the beginning of any ritualistic worship or religious ceremony; it is Gaṇapatyupaniṣad of the Atharva Veda.

The subject matter or topic can also be used as a criterion for classifying the Upaniṣad in broad categories, though we must be aware of the fact that these categories are not water-tight compartments or chapters of a college text book in as much as many spiritual ideas and different metaphysical and theological concepts are incorporated in any one given Upaniṣad. All the major Upaniṣads cover more than one topic when they are primarily focused on a particular subject. They are like a matrix, and a composite picture can only be formed by using the individual mosaic pieces of these Upaniṣads, as it were. Nevertheless, the main theme or idea in that Upaniṣad can help us in broad categorisation. Let us see how it works—



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(a) The Upaniṣads dealing with the concepts of 'Saṃnyāsa' are the following—Nirvāṇa of the Ṛg Veda; Aruṇa, Maitreya, Kuṇḍika and Saṃnyāsopaniṣads of the Sāma Veda; Avadhūta and Kaṭharudra of the Kṛṣṇa Yajur Veda; Jābāla, Turīyātīta, Paramahaṃsa, Bhikṣuka, Yājñavalkya, Śāṭyāyanī, Subāla (canto 12-13) and Nirālamba Upaniṣads of the Śukla Yajur Veda; Nārada Parivrājaka and Paramahaṃsa Parivrājaka of the Atharva Veda.

(b) Yoga and Samādhi—Jābāla Darśana, Mahopaniṣad (canto 6) and Yoga Cūḍāmaṇi Upaniṣads of the Sāma Veda; Brahma Vidyā, Yogatattva, Śvetāśvatara, Akṣa, Dhyānabindu and Yogakuṇḍali Upaniṣads of the Kṛṣṇa Yajur Veda; Maṇḍala-brāhmaṇa, Advaitaraka and Triśikhī-brāhmaṇa Upaniṣads of the Śukla Yajur Veda; Śāṇḍilya Upaniṣad of the Atharva Veda; Saubhāgya-lakṣmī of the Ṛg Veda.

(c) Creation—Aitareya, Mudgala, Caturveda and Bahvṛc of the Ṛg Veda; Bṛhad Āraṇyaka, canto 1, Section 1-2 of the Śukla Yajur Veda; Pañca Brahma and Śārīraka Upaniṣads of the Kṛṣṇa Yajur Veda; Paiṅgla and Subāla Upaniṣads of the Śukla Yajur Veda.

(d) Brahma and Ātmā— Kauṣītaki-brāhmaṇa and Ātma-prabodha Upaniṣads of the Ṛg Veda; Jābālu, Maitreya, Maitrāyaṇi, Chāndogya and Kena Upaniṣads of the Sāma Veda; Brahma, Brahma-vidyā, Brahma-bindu, Kaṭha, Kaivalya, Ekākṣa, Taittirīya and Śvetāśvatara Upaniṣads of the Kṛṣṇa Yajur Veda; Adhyātma, Īśāvāsya, Nirālamba, Subāla, Haṃsa, Mantrika and Bṛhad Āraṇyaka Upaniṣads of the Śukla Yajur Veda; Ātma, Atharvaśikhara, Mahāvākya, Muṇḍaka and Pāśupata-brāhmaṇa Upaniṣads of the Atharva Veda.

(e) The great sayings—Paiṅgla of the Śukla Yajur Veda; Mahāvākya of the Atharva Veda; Śikhara-rahasya of the Kṛṣṇa Yajur Veda, amongst others.

(f) The concept of OM—This is a topic covered by almost all the Upaniṣads dealing with Brahma and cosmic Nāda as well as Yoga. But Māṇḍūkyopaniṣad of the Atharva Veda is exclusively dedicated to it. Similarly, the Upaniṣad dealing with Yoga describe the hearing of the cosmic sound called 'Nāda' by a maditator, but the Nāda-bindu Upaniṣad of the Ṛg Veda and Haṃsopaniṣad of the Śukla Yajur Veda describe the Nāda in detail.

(g) Uniformity in creation—Niralambo Upaniṣad of the Śukla Yajur Veda as well as Brahmao and Skando of the Kṛṣṇa Yajur Veda are

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more emphatic on this subject which is a constant refrain of all the Upaniṣads that deal with Atma, creature and Brahma.

(h) Classification of society in 4 segments and its utility and reason have been explained in Āśramopaniṣad of the Atharva Veda, while Vajrasūcikā of the Sāma Veda tells us who is a true Brāhmaṇa. Various Vedāntic concepts such as Jīva and Paramātmā, Vidyā and Avidyā, fetters and liberation, the 4 states of existence, the 5 Kośas, Māyā and Vṛttis etc. are explained in Sarvasāropaniṣad of the Kṛṣṇa Yajur Veda. The concept of chanting Lord's divine name in unison (called Kīrtana) is described in Kalisāntarṇa; the importance and significant of the beads of the prayer rosary is highlighted in Akṣamālikopaniṣads of the Ṛg Veda; and Sun worship in Sūryopaniṣad of the Atharva Veda.

(i) The Upaniṣads also cover medical field. As is well known, Yoga is a great way of keeping fit. Besides the Upaniṣad which deal with Yoga and meditation (see s. no. 'b' above), there is a Garuḍopaniṣad in Atharva Veda which describes the antidote to poisons (e.g. snake bite) and Cākṣuṣo Upaniṣad of the Kṛṣṇa Yajur Veda tell us about cures for eye diseases.

(j) All the major Upaniṣads dealing with theology and metaphysics are in a question and answer format, and some of the typical Upaniṣads which can be cited to illustrate the point are Praśnopaniṣad of the Atharveda, Bṛhad Āraṇyaka of the Śukla Yajur Veda, Mahopaniṣad and Chāndogya of the Sāma Veda, and Kauṣītaki-brāhmaṇa of the Ṛg Veda.

(k) Certain Upaniṣads deal a crushing blow to those fanatical bigots who fight each other in the name of religion—e.g. Rudra Hṛdaya Upaniṣad of the Kṛṣṇa Yajur Veda establishes that there is no difference between Viṣṇu and Śiva, while Bhāvanopaniṣad of the Atharva Veda tells us the uniformity between Śiva and Śakti. This is besides the umpteen numbers of other Upaniṣads that tell us about the non-dual nature of the Ātmā and Brahma, of the Ātmā and creation, and the Brahma and creation.

There are other criterions that can be used to broadly classify the Upaniṣads according to the major topic or subject matter they deal with, or the aspect of spiritual practice they lay emphasis upon, e.g.—(i) Vaiṣṇava Upaniṣads which deal with the worship of the various incarnations of Lord Viṣṇu as well as the philosophical and metaphysical

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aspect of each such incarnation (Garuḍopaniṣad, Gopāla Tāpinyupaniṣad, Rāmopaniṣad etc.), (ii) Devī Upaniṣads deal with the worship and significance of various forms of the cosmic mother called Devī who is the creative principle of the cosmos (Lakṣmīkopaniṣad, Devyupaniṣad, Tripuropaniṣad, Bahvṛc etc.), (iii) Śiva Upaniṣads deal with Lord Śiva and his various manifestations and their worship and spiritual significance (Rudra Hṛdayopaniṣad, Śivopaniṣad etc.), (iv) Purely metaphysical and philosophical Upaniṣads dealing with the various aspect of Brahma, Ātmā, how to convert the day to day life into a fount of bliss and emancipation etc. (Mahopaniṣad, Chāndogya, Bṛhad Āraṇyaka etc.) (v) Purely ritualistic based Upaniṣads (Tripuropaniṣad, Rāma Pūrva etc.), (vi) Some Upaniṣads derive their name from the saint, sage, seer or ascetic who first enunciated them (Jābālopaniṣad by sage Jābāla, Śukarahasyopaniṣad by sage Śukadeva , Yājñavalkya Upaniṣad by sage Yājñavalkya etc.), (vii) Some which are based on symbolism (Bhāvanopaniṣad, Akṣamālikopaniṣad etc.), (viii) Upaniṣads dealing with Yoga practices and principles (Yogacūḍāmaṇi and Kuṇḍalyupaniṣad, canto 2 and 3 of Saubhāgya Lakṣmī etc.), (ix) Upaniṣads describing the origin of the cosmos (Chaturvedopaniṣad, Aitareyopaniṣad, Mudgalopaniṣad, Bhāvanopaniṣad etc.), (x) Upaniṣads dealing with the importance of the rosary and its various beads (Rudrākṣa Jābālopaniṣad, Akṣamālikopaniṣad etc.), (xi) Worshipping of the various aspects of nature and seeing Brahma in all the creation (Chāndogya etc.), (xii) The detailed explanation of the 'Great Sayings' of the Vedas called the Mahāvākyas (Śukarahasyopaniṣad), (xiii) Upaniṣad describing the cosmic 'Nāda' (Nādabindūpaniṣad), and the list can never be exhaustive because of the pluralistic approach of the vast array of metaphysical topics that the Upaniṣads cover.

The divisions and classifications can consume a separate book on the subject. However, the idea is that the Upaniṣads propound and enunciate upon that pristine knowledge about spirituality, metaphysics and philosophy which makes Hinduism so unique—all-inclusive, open-ended, pluralistic in approach, tolerant, unbiased and highly evolved intellectual exercise involving multidimensional logic, skillful rational thinking, erudition and scholarship laced with traditional wisdom and expertise. They are not blind and abstract dogmas but practical philosophies and guidelines to enlighten a man on his true nature and goal in life. The same basic truth has been expounded from various angles such that an aspirant or learner can understand the concept one

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way or the other according to his mental caliber. The various paths are open to him according to his individual temperaments and needs.

The Upaniṣads are exponents of both the 'Saguṇa' (formed, manifested, with attributes) as well as the 'Nirguṇa' (unformed, unmanifested and attributeless) variants of the same entity which the Upaniṣads prefer to call Brahma. Those Upaniṣads that are classified, for example, as 'Vaiṣṇava Upaniṣads', come under the former category because they revolve around various incarnations of Lord Viṣṇu, while the majority of those that deal with non-dual nature of Brahma, or the Advaitya philosophy, are of the latter category.

**(B) Period of composition :—***'Men pass away, but the truth of the Lord remains forever.' (Bible, Psalm, 116/2).*

The Upaniṣads were composed over a long period of time, almost like the Vedas or the holy Bible. They are the products of not one or two Ṛṣis but a chain of enlightened and erudite scholarly sages much like the other two scriptures. Upaniṣads are a collection of books totaling 210 in number much like the Bible which has 39 books in the Old and 27 books in the New Testament.

Scripture of any religion is held sacrosanct and above debate. It has always been believed that Hinduism is the oldest religion of mankind ever since he became civilised from his earlier savage days of the prehistoric period. Religion was a manifestation of his mental and social evolvement and his expression of humbleness in front of the cosmic forces of Nature, while philosophy was a sign of his intellectual development for all evolved civilisations had their own share of great philosophers. The Vedas had their philosophical aspects encapsulated in the Upaniṣads. The Upaniṣads were meant to explain the eclectical and esoteric philosophy for the betterment of the human race. These universal facts were eternal because 'truth' is always eternal and imperishable. In as far as this is true, the scriptures are also 'eternal and imperishable'. But the savages had no reach for them and neither were they of any use to them. Only a civilised man could benefit from metaphysical philosophies and make use of them; only such people who had a developed wisdom and intellect could understand them themselves and teach them to others for their benefit. So when we talk about 'period of composition', we refer to that approximate time in are evolution when the 'eternal scriptures' in the form of 'eternal and imperishable truth' became useful to man and

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civilisation. This attempt to deduce a period for the composition of the Upaniṣads should not be construed in any bad light as being an attempt to transgress their sacrosanct stature as being eternal—for they, as the repositories of unequivocal and irrefutable 'truth'—are indeed eternal and imperishable, but as an attempt to highlight the fact that civilisation could make use of that eternal knowledge from that approximate particular period, though the 'truth' and 'knowledge' was always present there eternally.

We must remember that such estimates and calculations are all man made and they cannot precisely measure or in anyway, even by remote chance, understand the miracle of God and neither fathom the depth of the cosmos. At the best, attempts are made as intellectual exercises, and a learning mind, a discriminating mind, an intelligent mind is one that should make such attempts only to keep it invigorated and involved and prevent it from getting rusted, but it cannot say for certain that what it has deduced is the final word; it is never so. So without prejudice to any hoary tradition, this attempt has been made to present the approximate period of composition of the Upaniṣads just for academic purposes, because broadness and openness of mind is a sign of wisdom and higher mental setup which does not stifle research and analysis.

So, at best, a rough guess can be made of the approximate period of their composition as follows :—There is a passage in Maitryupaniṣad (मैत्र्युपनिषद्) which specifies an astrological combination of stars in the words 'मधाद्यं श्रविष्ठार्द्धम—6/14' which establishes that the period of time when this particular Upaniṣad was composed was when 'the sun was beginning its transition state moving north of the equator (a period called summer solstice lasting for 6 months from January to June) from the asterism/lunar mansion (नक्षत्र) called 'Dhaniṣṭhā' (धनिष्ठ) which is the 23rd asterism out of a total of 27 asterisms/lunar mansions, but half of the period for which this asterism/lunar mansion existed had already expired (i.e. out of a total of 15-day period of an asterism, 7½-days had already expired).

Late Vedic scholar Bal Gangadhar Tilak, in his book Gītā Rahasya (page 552), has calculated this period to have fallen sometimes between 1880-1680 B.C. Modern astrologers using computer software have deduced that the particular asterism mentioned above (when the above written Upaniṣad was composed), when the sun transferred itself to

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the north of the equator, was also present approximately in 27, 880 and 271680 B.C. Besides this, such situation arises after a gap of every 26000 years till eternity.

There are numerous references to and citations of other Upaniṣads in Maitryupaniṣad referred above, such as Chāndogya (छान्दोग्य उपनिषद्), Bṛhad-Āraṇyaka (बृहदारण्यक उपनिषद्), Taittirīya (तैतीरीय उपनिषद्), Kaṭhopaniṣad (कठोपनिषद्) and Īśāvāsya (ईशावास्य उपनिषद्) Upaniṣads. Evidently, these Upaniṣads existed prior to this above referred Upaniṣad, i.e. they are older, earlier than Maitryupaniṣad because citations can be made only of those texts that exist prior to the present one.

Chāndogya Upaniṣad, which is one of the largest of the Upaniṣads in terms of sheer size of its volume, belongs to the Sāma Veda tradition. In canto 3, section 17, verse no. 6 of this Upaniṣad, there is a narration of one sage Aṅgirās preaching Lord Kṛṣṇa certain Mantras. This establishes that this particular Upaniṣad was composed in a period which followed Lord Kṛṣṇa's sojourn on this earth, and surely not before it, because we can cite happenings that occur in the past and not those that would occur in the future.

In canto 4 of Kauṣītaki Brāhmaṇa Upaniṣad of the Ṛg Veda and canto 2, Section (Brāhmaṇa) 1 of Bṛhad Āraṇyaka Upaniṣad of the Śukla Yajur Veda, there is a detailed description of a conversation between one king Ajātaśatru and sage Gārgya, son of sage Balaka. This king Ajātaśatru was the ruler of Magadha between 492-462 BCE. His father was king Bimbīsāra (544-492 BCE) who was renowned for his religious tolerance, a trait also inherited by Ajātaśatru. This fact establishes incontrovertibly that this particular Upaniṣad was composed during or immediately after the reign of king Ajātaśatru.

In Maitreyupaniṣad of the Sāma Veda, there is mention of a king named Bṛhadratha who had a theological discussion with sage Śākāyanya. This king Bṛhadratha finds mention in the chorological history of ancient India as the one who had established the great kingdom of Magadha in modern day Bihar state of India, comprising the present day territorial areas of Patna and Gaya. Bṛhadratha founded a dynasty, the kings of which assumed this name as their surname. Bṛhadratha was the son of king Vasu (according to Mahābhārata and Purāṇas) who established his capital in Girivraja or Vasumati which was renamed as Bṛhadrathapura when Bṛhadratha

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ascended the throne, and the present day name of that city is Rajgir in Bihar.

According to Mahābhārata, which incidentally according to modern historians was fought for 18 days some times in c. 1414 B.C. (or according to some, in c. 1355 B.C.), the son of Vasu was Bṛhadratha and his son was Jarāsandha. The Purāṇas say the various kings in this dynasty were 16 or 22 or 32; the last king was called Ripuñjaya. The total length of their rule is fixed as something between 720 and 1000 years. It is stated that Bṛhadratha dynasty passed away when Pradyota was made a king of Avanti, or the current day city of Ujjain. Since Pradyota was a contemporary of Lord Buddha, it is presumed that the dynasty ended in 5th century B.C. (because Buddha was born in 567 B.C. and died in 487 B.C.) or according to some in the 6 century B.C.

However, for our purpose, we find that this king Bṛhadratha was a contemporary of lord Kṛṣṇa who had created animosity with the former's son Jarāsandha. Bṛhadratha was killed during the Mahābhārata war. According to Harivaṃśa Purāṇas, Kṛṣṇa had to flee from Mathurā due to Jarāsandha's fear. The latter was however killed at Kṛṣṇa's behest by the Pāṇḍava named Bhīma. This fact has been also established by Śrīmad Bhāgavata Mahāpurāṇa which also incorporates the story of the legendary Mahābhārata war.

When the Bṛhadratha dynasty ended, the next king was Bimbīsāra of the Haryaṇka dynasty. Bimbīsāra ascended the throne at the age of 12 years in 544 B.C. (according to some historians, it was in 603 B.C.).

If we calculate backwards from Bimbīsāra's accession to the throne in 544 B.C., and assuming that Bṛhadratha dynasty ruled for appx. 850-870 years (which is the median figure between the 720-1000 years of their rule as noted above), we come to the period of (544+870 = c. 1414 B.C.). [If we assume that they ruled for 850 years, then the figure comes to —544+850 = c. 1394 B.C.] This coincides with the assessed date of the Mahābhārata war which is assumed to be c. 1414 B.C. as noted above.

Therefore we conclude that this Upaniṣad (Maitreyupaniṣad) was composed and enunciated around that time (c. 1414 B.C.), or the beginning of the Vedic age which was around 1500 B.C. when the erudite sages began to preach the 'eternal truth', envisioned by great seers in some earlier time, for the welfare of mankind.

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This brings us to another interesting conclusion. The reference to kings Bṛhadratha and Ajātaśatru, who were historical figure in ancient India and find mention in all standard history texts books besides in the above two Upaniṣads, formally pegs, with proof, the period of composition of the Upaniṣads as coinciding with that of the composition period of the Vedas themselves. The two pegs mark the outer and the inner approximate dates or periods between which the other Upaniṣads must have been composed as wise and erudite sages tried to explain the concept and tenets of the Vedas to their discerning disciples who wished to know the meaning and practical application of the philosophy of the Vedas.

Since the Upaniṣads are philosophical interpretations of Veda text, it follows, therefore, that the period of the Upaniṣads should have either coincided with this period, or at the most a few immediate centuries following it, but surely not earlier than the Vedas. This is the historical perspective, while Bal Gangadhar Tilak's interpretations as described above are based on astrological calculations.

So we conclude that like the Vedas and the Bible, the Upaniṣads are—(i) a collection of books by various Ṛṣis, (ii), the period of composition varies with the period of the Vedas of which they were made parts, (iii) they are certainly more ancient than the Bible, and (iv) no exact dating can be done which will not be subject to criticism. So, only rough estimates can be proposed as above.

**(C) Relationship with Vedas and Purāṇas :**—Upaniṣads in Hindu philosophy are called the **'Head (or brain, crown) of the Vedas'**. The Vedas are divided into 3 parts according to their subject matter—Karma (rituals), Upāsanā (worship, devotion, contemplation, honour and reverence) and Jñāna (acquisition of truthful knowledge about the eternal, universal and essential Truth and Reality about existence). The 'Karma' section involves doing rituals and taking actions such as the various fire sacrifices, observance of sacraments, following of various dos and don'ts to prepare one for the next step which involves worship, devotion and contemplation upon his chosen deity which represents divinity and ideals selected by him. These two phases lead to the third phase—acquisition of truthful knowledge about a person's true-self as well as about the supreme truth and the absolute reality of this existence. The main focus of this third stage is Brahma and its counterpart, the Ātmā, residing in the individual creature, and these two entities are the focus of the Upaniṣads.



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The main difference between the Vedas and the Upaniṣads, however, is that the Vedas are more ritual and sacrificial based (called Karma-kāṇḍa) while the later are knowledge-based (called Jñāna Kāṇḍa). What the Vedas try to accomplish by elaborate exercises of offering of sacrifices or chanting of hymns, the Upaniṣads do it by the more practical and intelligent system of pointed questions asked by disciples and their specific answers provided by the teachers in logical and simple terms. The disciples raise doubts and are satisfied by the logic and proofs offered by the erudite teacher, who were the Ṛṣis (sages and seers) of immaculate reputation. They raise the creature from, what Dante said, 'a state of wretchedness to a state of blessedness'. The Vedas prepare the 'patient', that the creature is, by physical cleansing exercises while the Upaniṣads do the actual 'operation' on him to cure his malaise. The Vedas are palliatative for his pain while the Upaniṣads offer the cure. The Vedas are referred to as the body of Brahma while the Upaniṣads are called the head of that body. The body acts while the head thinks and directs. The Vedas are like the fire which helps in burning the faults of the creature while the Upaniṣads are like the bi-convex glass (i.e. the magnifying glass) which can focus the natural sun-light with such an intensity that it does the same thing without the cumbersome processes involved.

Upaniṣads are compared to the head of the Vedas because without an intelligent head, the body acts like that of an animal's. It is the head which guides the actions of the body. The ritualistic practices and sacrifices advocated by the Vedas will become meaningless exercises without the benefit of knowledge that the Upaniṣads provide against the background of Vedic concepts. They help to focus the creature's efforts and energy constructively towards the real goal—which is the realisation of Brahma and which is the ultimate Truth. Upaniṣads teach how to look at certain things, a certain way of looking at things, which appear different from what they actually are.

A word about the **Vedas** would be pertinent here. What are Vedas? The word 'Veda' means true and sacred knowledge or lore, knowledge of rituals and knowledge of the essentials of creation. These are works related to the first period of the Hindu religion. There are primarily 3 Vedas—the Ṛg, the Yajur and the Sāma. These are collectively called 'Trividyā' or a 'Triad of knowledge' or the 'threefold knowledge'. Out of these three, the Ṛg Veda is set to be the original work and the most ancient. It is believed that the oldest of its hymns were composed

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before the Āryans settled in India, and by others who adopt a different reckoning, as when the Āryans had already settled down in Punjab. The Atharva Veda, the 4th of the Vedas, was subsequently added, but it gained acceptance only after the advent of Manu, the forefather of the current civilised human race (or the Āryans) because Manu's Smṛti law (the law book of conduct) often speaks of only the 3 Vedas (Ṛg, Yajur and Sāma). Only once (XI, 33) does it mention the revelation made to Atharvans and Aṅgirās of a text that later on came to be known as the Atharva Veda after the former.

Each of the Vedas has two distinct parts—(i) 'Mantras'—which are divine words used for prayers and worship, generally addressed to fire, air, sky, sun, moon or any other force of nature adored and revered as a God, and they are used for praying for one's health, wealth, long life, cattle, offspring, victory over the enemy, and even for forgiveness of sins and seeking repentance and forgiveness, and hoping for emancipation and salvation. (ii) The 'Brāhmaṇas'—contain details of the ceremonies where Mantras were to be used and they contain explanation of the various legends etc. connected with the Mantras. Both these portions were called 'Śrutis' because they were transmitted orally by the process of hearing. The word 'Śruti' means 'a divine communication orally transmitted by the deity to a selected and chosen sage/seer'. It was heard or conceptualised or envisioned in the mind of that particular sage and seer, and not voluntarily composed or written by him for transmission to others. It was an inspiration that came to a particular sage's mind; the sage could virtually 'see' those Mantras in his mind, and therefore they were called 'seers'. Thus the Vedas were compendiums of divine revelations to different sages from time to time over a long period of time.

Since the Vedas are primarily three in number, the Mantra are also of three types—Ṛg, Yajur and Sāma. The 'Ṛg' is a verse of prayer or praise in musical meter, and is intended for loud recitation by chanting or incantation. The 'Yajus' is in prose pattern and recited at a lower tone during fire sacrifices. The 'Sāma' is a verse in musical meter meant to be sung melodiously like classical music, using all the modes of Indian classical music tradition.

The Atharva Veda hymns are borrowed in majority from the Ṛg Veda and added upon by the other two Vedas, the Yajur and the Sāma. They are supposed to be provided with mystical powers because mere

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chanting gives long life, can cure diseases and dispel various element, defeat enemies and portended all round welfare.

Out of the 'Brāhmaṇa' section of the Vedas grew two departments of Vedic literature—the 'Sūtras' which are strings of aphoristic rules, and the 'Upaniṣads' which are mystical and philosophical treatises on the nature of the supreme truth called God, and the relation between the soul/spirit and matter. These Upaniṣads were appended to the Āraṇyakas because these were profound metaphysical and theological discussions between wise teachers and sincere disciples who resided in the peaceful environs of dense forests (called Āraṇyaka) which was very conducive for contemplation and meditation. In due course of time, these Upaniṣads became the 'real Vedas' for the thinking mind of the Hindus, leading to the six schools of Hindu philosophy called the 'Darśanas'.

The 'Vedāṅgas' are literally the limbs of the Vedas for preserving the integrity of the Vedas. The 'Pratiṣṭhā' are those treatises which supply rules for the rituals omitted in the main Sūtras. It is also believed that the Vedas had emerged as utterances of Brahma, the creator, when he turned his mouth in each of the 4 cardinal directions of the compass—east, south, west and north, creating the Ṛg, Atharva, Yajur and Sāma Vedas.

The **'Brahma Sūtras'**, as the name suggest, are the various 'keys' or basic tenets that have been arrived at to explain the essence of the verses and chapters of the various Upaniṣads. They are much like formulas applicable in the realm of modern science.

About their **relationship with the Purāṇas**, it can be said that the latter are 'a developed, a story, example, parable, allegory and allusion-based elaboration of the basic axioms and maxims proclaimed by the Upaniṣads. Whereas the Upaniṣads are akin to the green stem of the evergreen tree of which the Vedas are the roots, the Purāṇas are the multicoloured flowers, leaves and branches of that tree. What has been subtly and succinctly said in the Upaniṣads have been elaborated upon and woven into enthralling, enchanting and captivating stories in the Purāṇas which hold the reader spell-bound by their magic and marvel. The Purāṇas are like a real page-turning, record-breaking novel or a captivating history that must be read once it is picked up, if nothing else then at least for their wide canvas of stories and stories-within-stories pattern, whereas the Upaniṣads, on the other hand, cater to

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the more scholarly and serious people who have a sharp scalpel-like discerning intellect who wish to do away with round-about stories and come to the point straight.

But it must be emphasised that sincerity on the part of the seeker is a deemed necessity for any benefit to accrue from the Upaniṣads. This sincerity will lead to contemplation, and it must be supported by meditation, austerity, study, self-restraint and intense reflection. It should be an all-inclusive, hollistic approach. The study of the Upaniṣads is the pinnacle of all education; it is the crest of divine knowledge, the epitome of the Vedas.

**(D) Influence on other philosophies :**—It would be noteworthy that Upaniṣadic philosophy has had a tremendous influence on the Jain philosophy which originated on this philosophically fertile soil of India, as well as on the thinking of great Greek philosophers separated from the main land of India by thousands of kilometers.

According to Jain tradition, the concept of Ātmā and Mokṣa (soul and emancipation) was first propounded by the founder of Jainism and its 1st Tīrthaṅkara Ṛṣabhadeva. He is also considered as the 8th incarnation of Viṣṇu/Vāsudeva (Bhāgavata Mahāpurāṇa, 1/3/13). His eldest son was Bharata who gave the country the name of 'Bhārata' (India). The concept of Ātmā, Brahma, Mokṣa, Karma (deed), transmigration, renunciation etc. were very much part of the Jain philosophy of the 23 Jain Tīrthaṅkaras. The last was Arhat Pārśva who lived in the 10th century B.C. and was the last in the line of Tīrthaṅkaras. By that time, the philosophy and the doctrines of the Vedas had metamorphosed into more evolved, highly theological discussions. The emphasis shifted from the world as a place of Bhoga (enjoyment) to a place of Duḥkha (sorrow), and means were sought to be found to end this sorrow. Incidentally, Lord Buddha also propounded his 'Four Noble Truths' revolving around this theme. The philosophy/doctrine of those 23 Tīrthaṅkaras was delineated later on in the various Upaniṣads, and therefore it will not be wrong to say that the composition period of some of the Upaniṣads fell sometimes after the death of Arhat Pārśva (the 23rd Tīrthaṅkara)—i.e. after the 10th century BC. The emphasis on 'Ātma Vidyā' (knowledge of the true self) was first propounded by Arhat Ṛṣabhadeva according to the Jain tradition, who was born in prehistoric times, and culminated with Arhat Pārśva. Hence, some of the Upaniṣads were composed prior to 10th BC.

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[Ref.—(i) 'Jain contemplative tradition' by Ācārya Mahāprajña, Prabuddha Bhārata, Jan. 2007, Page 109-112; (ii) 'The religion and philosophy of the Veda and Upaniṣads' by A.B. Keith, (Cambridge: Harvard University press, 1925), 20; (iii) 'The Upaniṣad' by F. Max Müller (Oxford: Clarendon, 1879), LXVI; (iv) 'Political History of Ancient India' by H.C. Roy Choudhury (Calcutta University Press, 1927) 1-33; (v) 'Ancient India' by V.D. Mahajan (S. Chand & Co. Delhi).]

The Upaniṣads, as already pointed out in the beginning, are words composed by numerous sages and formed the 'Jñāna or knowledge Kāṇḍa' of the Vedas. The Vedas are more or less like the Old Testament while the Upaniṣads are comparable to the New Testament of the Bible. They were enunciated and expounded by persons of different temperaments, talents, learning and scholarships. They are a collection inclusive of allegories, similies, precepts, deductions, prophesies, poetry, history, prayers and they deal with the most profoundest of philosophical subjects and theological doctrines.

Relevance of Upaniṣads to ancient Greek philosophers—The enquiry of the Upaniṣads about the cause of existence, the primary, immutable truth, the ultimate end, what is that entity which is most basic to existence and the absolute realty, knowing of which can enable one to know all that is to be known, are also true of ancient Greek philosophers and thinkers. They, especially Parmenides, Pythagoras, Socrates and Plato had volunteered a number of answers to these basic questions asked by the Upaniṣadic seers. Parmenides speaks of 'Ontos' or 'Being Itself' as a unitary reality underlining all apparent change and variety that is discernible in the phenomenon known as the world. This 'unitary reality' was defined as Brahma by the Upaniṣadic sages. It is widely believed that Pythagoras' thinking on vegetarianism, mediation (Dhyāna) based on sound (Mantra) and symbols and geometric patterns (Yantra), the doctrine of Metempsychosis (reincarnation), are all influenced by Upaniṣadic thoughts.

Socrates' classic 'Phaedrus' presents an analogy of the soul as living in the body just like a rider sits in a chariot, a concept almost identical with the discourse between Yama (God of death) and Naciketā in Kaṭha Upaniṣad. The 'Chāndogya and Bṛhad Āraṇyaka Upaniṣads' have greatly influenced the thought processes of pre-Socrates Greek philosophers, the chief among them being Pythagoras. Socrates himself had drawn heavily from Chāndogya in his theory of re-birth as enunciated in the last chapter of his classic 'Republic'.

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[Ref— (i) 'The Philosophy of Religion: From East to West and Back Again' by Dr. Jeffery D. Long, Prabuddha Bhārata, Aug. 2007, Page 469-470; (ii) 'A Vision for Hinduism: Beyond Hindu nationalism' by Jeffrey D. Long, London: I.B. Tauris, 2007.]

The Upaniṣadic sages had a **holistic view** of life—their pursuit of knowledge was both a religious practice (called Dharma or righteousness) as well as scholarly philosophical debates (called Darśana). They weren't separate, but a common way of learning and arriving at logical, immutable, rationale and verifiable truths. These truths removed their conclusions from the rituals and dogmas of pure Vedas to the realm of experienced, empirical and enlightened proclamations. What later Greek philosopher Aristotle would like to call 'cosmological argument' (that all the things require a cause, that an infinite regression of causes is not acceptable, and that there must be a first cause, called the 'uncaused-cause' which was the progenitor of all other causes, and it was called God or Brahma) was earlier conceived by the Upaniṣadic sages when they said 'that in the beginning was Brahma, and it had no beginning or end'. It was the ultimate entity or truth. It 'decided' to do something to initiate the process of creation, and so set forth the chain reaction resulting in the vast phenomenal world. *The 'uncaused-cause' of Aristotle is the 'Brahma' of the Upaniṣads.*

* * *

Investigate well, show favour to none, maintain impartiality, consult the law, then give judgment—that is the way of justice. —*Thirukural*

* * *

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# Index of Mantras

**Abbreviations :** *Ait.=Aitareyopaniṣad; Kauṣ.=Kauṣītaki-Brāhmaṇopaniṣad; Nād.=Nādabindūpaniṣad; Ātm.=Ātmaprabodhopaniṣad; Nirv.=Nirvāṇopaniṣad; Mud.=Mudgalopaniṣad; Akṣ.=Akṣamālikopaniṣad; Tri.=Tripuropaniṣad; Sau.=Saubhāgyalakṣmyupaniṣad; Bahv.=Bahvṛcopaniṣad*


| *Mantra* | *Up.* | *Page* | *Mantra* | *Up.* | *Page* |
|---|---|---|---|---|---|
| *abhyasyamāno nādo'yaṃ* | Nād. | 114 | *aruṇakamalasaṃstha tadra* | Sau. | 225 |
| *ādau jaladhijīmūtabherī* | Nād. | 115 | *aśanāyāpipāsāśokamohajarā* | Mud. | 175 |
| *adhiṣṭhāne tathā jñāte* | Nād. | 112 | *atha bhagavantaṃ devā* | Sau. | 223 |
| *adhyastasya kuto janma* | Nād. | 111 | *atha gārgyo ha vai bālākira* | Kauṣ. | 82 |
| *ādibrahmasvasaṃvit* | Nirv. | 151 | *atha hainaṃ devā ūcurnava* | Sau. | 239 |
| *advaitasadānando devatā* | Nirv. | 154 | *atha hainaṃ devā ūcusturī* | Sau. | 232 |
| *agnirvāgbhūtvā mukhaṃ* | Ait. | 8 | *atha māsi māsyamāvāsyāyā* | Kauṣ. | 51 |
| *ahaṃbhāvaṃ parityajya* | Sau. | 237 | *atha nirvāṇopaniṣadaṃ* | Nirv. | 147 |
| *ahaṅkārādidehāntaṃ jaga* | Ātm. | 141 | *atha pañcadaśa ṛgātmakasya* | Sau. | 224 |
| *ajapā gāyatrī* | Nirv. | 151 | *atha paurṇamāsyāṃ purastā* | Kauṣ. | 53 |
| *ajñānajanabodhārthaṃ prā* | Nād. | 112 | *atha prajāpatirguhaṃ papra* | Akṣ. | 183 |
| *ajñānaṃ ceti vedāntaista* | Nād. | 112 | *atha proṣyāyanputrasya* | Kauṣ. | 56 |
| *akalpitabhikṣāśī* | Nirv. | 149 | *atha punarutthāpya prada* | Akṣ. | 199 |
| *akriyayaiva juṣṭam* | Nirv. | 155 | *atha saṃveśyañjāyāyai hṛda* | Kauṣ. | 56 |
| *akṣayaṃ nirañjanam* | Nirv. | 147 | *atha tāṃ pañcabhirgavyaira* | Akṣ. | 186 |
| *amarapadaṃ* | Nirv. | 151 | *atha tathā mudgalopaniṣadi* | Mud. | 167 |
| *amṛtakallolanadī* | Nirv. | 147 | *atha yadidaṃ brahmapuraṃ* | Ātm. | 130 |
| *amṛtakallolānandakriyā* | Nirv. | 154 | *athāta ekadhanāvarodhanaṃ* | Kauṣ. | 44 |
| *anāhatamantraḥ* | Nirv. | 155 | *athātaḥ pitāputrīyaṃ saṃ* | Kauṣ. | 64 |
| *ānandabhikṣāśī* | Nirv. | 154 | *athātaḥ sāṃyamannaṃ* | Kauṣ. | 48 |
| *ānandabuddhipūrṇasya* | Ātm. | 139 | *athātaḥ sarvajitaḥ kauṣīta* | Kauṣ. | 50 |
| *ānandamālā* | Nirv. | 149 | *athāto daivaḥ parimara* | Kauṣ. | 58 |
| *ānandamaṭham* | Nirv. | 154 | *athāto daivasmaro yasya* | Kauṣ. | 46 |
| *ānandatvānna me duḥkha* | Ātm. | 142 | *athāto niḥśreyasādānaṃ* | Kauṣ. | 62 |
| *aṅgai prathamā vṛtiḥ* | Sau. | 229 | *athovāca yāśca mṛtyoḥ* | Akṣ. | 198 |
| *aṅgaiḥ prathamāvṛttiḥ* | Sau. | 227 | *athovāca ye brahmaviṣṇu* | Akṣ. | 197 |
| *anityaṃ jagadyajjanitaṃ* | Nirv. | 151 | *athovāca ye devā antarikṣa* | Akṣ. | 196 |
| *aniyāmakatvanirmalaśaktiḥ* | Nirv. | 155 | *athovāca ye devā diviṣada* | Akṣ. | 196 |
| *aṅkuśo mārgaḥ* | Nirv. | 151 | *athovāca ye devāḥ pṛthivīṣa* | Akṣ. | 195 |
| *annamayaprāṇamayamano* | Mud. | 175 | *athovāca ye mantrā yā vidyā* | Akṣ. | 197 |
| *antaraṅgasamudrasya rodhe* | Nād. | 120 | *athovāca ye śaivā vaiṣṇavāḥ* | Akṣ. | 197 |
| *ante brahmā-khaṇḍākāram* | Nirv. | 155 | *athovāca ye sāṅkhyāditattva* | Akṣ. | 197 |
| *ante tu kiṅkiṇīvaṃśavīṇā* | Nād. | 115 | *atīndriyaṃ guṇātītaṃ mano* | Nād. | 108 |
| *ante'nantaṃ samāropya* | Sau. | 236 | *ātmā vā idameka evāgra āsī* | Ait. | 3 |


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| *Mantra* | *Up.* | *Page* |
|---|---|---|
| *ātmānaṃ satataṃ jñātvā* | Nād. | 109 |
| *ātmānamapi dṛṣṭvāhamanā* | Ātm. | 139 |
| *avabodhaikaraso'haṃ mokṣā* | Ātm. | 134 |
| *baddhaḥ sunādagandhena* | Nād. | 119 |
| *bhagaḥ śaktirbhagavānkāma* | Trip. | 218 |
| *bhānumaṇḍalasaṃkāśā bhav* | Nād. | 105 |
| *bhāvābhāvadahanam* | Nirv. | 155 |
| *bhayamohaśokakrodhatyāga* | Nirv. | 155 |
| *bhrāntiharaṇam* | Nirv. | 155 |
| *bhūrlokaḥ pādayostasya* | Nād. | 104 |
| *bhūyādbhūyo dvipadmā* | Sau. | 228 |
| *bibhratyākāśādhāram* | Nirv. | 155 |
| *brahmacaryaśānti-saṅgraha* | Nirv. | 155 |
| *brahmacaryāśrame'dhītya sa* | Nirv. | 155 |
| *brahmānande nimagnasya* | Ātm. | 138 |
| *brahmaṇyo devakīputro* | Ātm. | 130 |
| *brahmapraṇavasandhānaṃ* | Nād. | 113 |
| *brahmarandhraṃ nirvāṇa* | Sau. | 243 |
| *brahmāvalokayoga-paṭṭaḥ* | Nirv. | 151 |
| *budbudādivikārāntastara* | Ātm. | 138 |
| *cinmayaṃ cotsṛṣṭidaṇḍam* | Nirv. | 155 |
| *cīrājinavāsaḥ* | Nirv. | 155 |
| *citro ha vai gārgyāyaṇirya* | Kauṣ. | 27 |
| *dehādīnāmasattvāttu yathā* | Nād. | 110 |
| *dehāvabhāsakaḥ sākṣī deha* | Ātm. | 139 |
| *dhairyakanthā* | Nirv. | 151 |
| *dīkṣāsantoṣapānaṃ ca* | Nirv. | 149 |
| *dṛḍhāsano bhavedyogī* | Sau. | 235 |
| *dṛṣṭiḥ sthirā yasya vinā* | Nād. | 124 |
| *dvādaśādityāvalokanam* | Nirv. | 149 |
| *dvau khaṇḍāvucyete* | Mud. | 167 |
| *dvitīyaṃ svādhiṣṭhāna* | Sau. | 240 |
| *dvitīyāyāṃ samutkrānto* | Nād. | 106 |
| *ekā sa āsītprathamā sā* | Trip. | 209 |
| *ekāntaguhāyāṃ muktāsana* | Nirv. | 149 |
| *ekāntasthānam* | Nirv. | 154 |
| *eko devo bahudhā niviṣṭa* | Mud. | 171 |
| *eko'hamavikalo'haṃ nirma* | Ātm. | 135 |
| *eṣa brahmaiṣa indra eṣa* | Ait. | 22 |
| *etadvai brahma dīpyate* | Kauṣ. | 60 |
| *etadyogena paramapuruṣo* | Mud. | 176 |
| *etannirvāṇadarśanaṃ śiṣyaṃ* | Nirv. | 159 |
| *etena jīvātmanoryogena* | Mud. | 170 |
| *etenaiva ca mantreṇa catur* | Mud. | 165 |
| *gaganasiddhāntaḥ* | Nirv. | 147 |
| *ghanamutsṛjya vā sūkṣme* | Nād. | 117 |
| *ghoṣiṇī prathamā mātrā* | Nād. | 106 |
| *gururapyevaṃvicchucau deśe* | Mud. | 179 |
| *haṃsācāraḥ* | Nirv. | 149 |
| *hṛtpadmamadhye sarvaṃ* | Ātm. | 131 |
| *imāṃ vijñāya sudhayā* | Trip. | 214 |
| *iyaṃ mahopaniṣattraipuryā* | Trip. | 219 |
| *jāgrannidrāvinirmuktaḥ* | Nād. | 124 |
| *janolokastu hṛddeśe kaṇṭhe* | Nād. | 104 |
| *jīvati vāgapeto mūkānvipaśy* | Kauṣ. | 72 |
| *kālatraye'pi yasyemā mātrā* | Nād. | 105 |
| *kāmādivṛttidahanam* | Nirv. | 155 |
| *kāmakrodhalobhamohamada* | Mud. | 174 |
| *kāmo yoniḥ kāmakalā* | Trip. | 214 |
| *kaṇṭhacakraṃ caturaṅgulam* | Sau. | 242 |
| *karmanirmūlanaṃ kanthā* | Nirv. | 155 |
| *kartṛtvamadya me naṣṭaṃ* | Ātm. | 140 |
| *karuṇaiva keliḥ* | Nirv. | 149 |
| *kāṣṭhavajjñāyate deha unma* | Nād. | 123 |
| *kāṭhinyadṛḍhakaupīnam* | Nirv. | 155 |
| *ko'yamātmeti vayamupā* | Ait. | 20 |
| *kulagotrajātivarṇāśramar¯* | Mud. | 175 |
| *kuṇḍalinī bandhaḥ* | Nirv. | 151 |
| *liṅgadehagatā ete hyaliṅga* | Ātm. | 140 |
| *madantikā māninī maṅgalā* | Trip. | 213 |
| *mahāpuruṣa ātmānaṃ* | Mud. | 168 |
| *mahāsiddhāntaḥ* | Nirv. | 154 |
| *mahāśmaśāne'pyānanda* | Nirv. | 154 |
| *mahāśūnyaṃ tato yāti* | Sau. | 236 |
| *mahati śrūyamāṇe tu* | Nād. | 116 |
| *makarandaṃ pibanbhṛṅgo* | Nād. | 119 |
| *manastatra layaṃ yāti* | Nād. | 120 |
| *maṇipūracakraṃ hṛdaya* | Sau. | 241 |
| *manmatha kṣetrapālāḥ* | Nirv. | 147 |
| *manonirodhinī kanthā* | Nirv. | 154 |
| *manovāga-gocaram* | Nirv. | 151 |
| *māyāmamatāhaṅkāradaha* | Nirv. | 155 |




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| Mantra | Up. | Page |
|---|---|---|
| *māyāmātravikāsatvānmāyā* | Ātm. | 139 |
| *mṛtavattiṣṭhate yogī sa* | Nād. | 122 |
| *na bhidyate karmacāraiḥ* | Nād. | 105 |
| *na hi prajñāpetā vāṅnāma* | Kauṣ. | 77 |
| *na hyanyatarato rūpaṃ* | Kauṣ. | 80 |
| *na mānaṃ nāvamānaṃ* | Nād. | 123 |
| *na santi mama nityasya* | Ātm. | 140 |
| *na spṛśāmi jaḍādbhinno* | Ātm. | 41 |
| *na vācaṃ vijijñāsīta vaktāra* | Kauṣ. | 78 |
| *navamamākāśacakram* | Sau. | 243 |
| *navamī mahatī nāma dhṛti* | Nād. | 106 |
| *navamyāṃ tu maharlokaṃ* | Nād. | 108 |
| *navayonirnavacakrāṇi dadh* | Trip. | 208 |
| *niḥśabdaṃ tatparaṃ brahma* | Nād. | 121 |
| *niḥsaṃśaya ṛṣiḥ* | Nirv. | 147 |
| *nirālambapīṭhaḥ* | Nirv. | 149 |
| *nirālambapīṭham* | Nirv. | 154 |
| *nirañjane vilīyete manovāyū* | Nād. | 121 |
| *niravadhinijabodho'haṃ śub* | Ātm. | 135 |
| *nirguṇaguṇatrayam* | Nirv. | 151 |
| *nirmalagātram* | Nirv. | 154 |
| *nirvāṇodevatā* | Nirv. | 147 |
| *niṣkāmānāmeva śrīvidyāsid* | Sau. | 231 |
| *niṣkevalajñānam* | Nirv. | 147 |
| *niṣkulapravṛttiḥ* | Nirv. | 147 |
| *nispattau vaiṇavaḥ śabdaḥ* | Sau. | 236 |
| *nistraiguṇyapado'haṃ kukṣ* | Ātm. | 135 |
| *nistraiguṇyasvarūpānusa* | Nirv. | 155 |
| *nityaṃ sarvasandehanāśa* | Nirv. | 155 |
| *nivṛtto'pi prapañco me sa* | Ātm. | 137 |
| *niyamaḥ svāntarindriyani* | Nirv. | 155 |
| *niyāmanasamartho'yaṃ* | Nād. | 120 |
| *om akāro dakṣiṇaḥ pakṣa* | Nād. | 103 |
| *oṃ devī hyekāgra āsīt* | Bahv. | 249 |
| *om hrīṃ om hrīmityupa* | Trip. | 219 |
| *om pratyagānandaṃ bra* | Ātm. | 129 |
| *om puruṣasūktārthanirṇa* | Mud. | 163 |
| *om tisraḥ purastripathā* | Trip. | 207 |
| *om vāṅ me manasi pratiṣṭ* | Ait. | 23 |
| *om vāṅ me manasi pratiṣṭ* | Kauṣ. | 99 |
| *omaṅkāra mṛtyuñjaya sarva* | Akṣ. | 188 |
| *pādādikaṃ guṇāstasya śarī* | Nād. | 104 |
| *pañcamī nāmadheyā tu* | Nād. | 106 |
| *pañcamyāmatha mātrāyā* | Nād. | 107 |
| *pañcarūpaparityāgādasva* | Bahv. | 252 |
| *pāṇḍara-gaganam* | Nirv. | 154 |
| *paraṃ brahma* | Nirv. | 155 |
| *paramahaṃsaḥ so'ham* | Nirv. | 147 |
| *parameśvarasattā* | Nirv. | 151 |
| *parāpavādamukto jīvanm* | Nirv. | 151 |
| *parāvaraikyarasāsvādanam* | Nirv. | 155 |
| *parāvarasaṃyogaḥ* | Nirv. | 154 |
| *parecchācaraṇam* | Nirv. | 151 |
| *parisrutā haviṣā bhāvitena* | Trip. | 218 |
| *parisrutaṃ jhaṣamājaṃ* | Trip. | 217 |
| *parivrājakāḥ paścimaliṅgāḥ* | Nirv. | 147 |
| *plavavadācaraṇam* | Nirv. | 155 |
| *prabhāśūnyaṃ manaḥśūn* | Sau. | 238 |
| *pragalitanijamāyo'haṃ* | Ātm. | 133 |
| *prajñayā vācaṃ samāruhya* | Kauṣ. | 76 |
| *prañānaṃ brahmeti vā ahaṃ* | Bahv. | 253 |
| *prāṇo brahmeti ha smāha* | Kauṣ. | 41 |
| *prāṇo brahmeti ha smāha* | Kauṣ. | 42 |
| *prapañcādhārarūpeṇa va* | Ātm. | 137 |
| *prātaradhīyāno rātrikṛtaṃ* | Akṣ. | 201 |
| *pratardano ha vai daivodā* | Kauṣ. | 67 |
| *prathamāyāṃ tu mātrāyā* | Nād. | 106 |
| *pratyagabhinnaparo'haṃ* | Ātm. | 134 |
| *priyātmajananavardhanapa* | Mud. | 175 |
| *punaretasyāṃ sarvātmaka* | Akṣ. | 198 |
| *puraṃ hantrīmukhaṃ* | Trip. | 215 |
| *puruṣe ha vā ayamādito* | Ait. | 17 |
| *puruṣo nārāyaṇo bhūtaṃ* | Mud. | 168 |
| *ṛco akṣare parame vyoman* | Bahv. | 254 |
| *ṛturasmyārtavo'smyākāśā* | Kauṣ. | 38 |
| *sa āgacchati tīlyaṃ vṛkṣaṃ* | Kauṣ. | 36 |
| *sā bhāvayitrī bhāvayitavyā* | Ait. | 18 |
| *sa ca pādanārāyaṇo jagatsra* | Mud. | 169 |
| *sa etaṃ devayānaṃ panthā* | Kauṣ. | 31 |
| *sa etameva sīmānaṃ vidā* | Ait. | 15 |
| *sa etena prajñenātmanāsmā* | Ait. | 23 |
| *sa etena prajñenātmanāsmā* | Ātm. | 132 |


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| *Mantra* | *Up.* | *Page* |
|---|---|---|
| *sa evaiṣa bālākirya evaiṣa* | Kauṣ. | 83 |
| *sa evaṃ vidvānasmāccharīra* | Ait. | 20 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 83 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 85 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 86 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 88 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 89 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 90 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 91 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 91 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 89 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 84 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 84 |
| *sa hovāca bālākirya evaiṣa* | Kauṣ. | 92 |
| *sa hovāca bālākirya evaiṣo* | Kauṣ. | 86 |
| *sa hovāca bālākirya evaiṣo* | Kauṣ. | 87 |
| *sa hovāca prāṇo'smi prajñā* | Kauṣ. | 69 |
| *sa hovāca ye vai ke cāsmāllo* | Kauṣ. | 29 |
| *sa īkṣata kathaṃ nvidaṃ* | Ait. | 14 |
| *sa īkṣateme nu lokā lokapālā* | Ait. | 4 |
| *sa īkṣateme nu lokāśca* | Ait. | 10 |
| *sa imāṁllokānasṛjata ambho* | Ait. | 4 |
| *sa jāto bhūtānyabhivyaikhyat* | Ait. | 16 |
| *sa yadāsmāccharīrādutkrā* | Kauṣ. | 74 |
| *sahasrārṇamatīvātra mantra* | Nād. | 104 |
| *sahasraśīrṣetyatra saśabdo* | Mud. | 164 |
| *saiṣāparā śaktiḥ / saiṣā śāṃ* | Bahv. | 250 |
| *saiva puratrayaṃ śarīratra* | Bahv. | 251 |
| *saivātmā tato'nyamasatya* | Bahv. | 251 |
| *sākṣyanapekṣo'haṃ nijama* | Ātm. | 134 |
| *salile saindhavaṃ yadvatsā* | Sau. | 237 |
| *śamadamādidivyaśaktyācara* | Nirv. | 154 |
| *saṃyogadīkṣā* | Nirv. | 149 |
| *santatākṣika-maṇḍalum* | Nirv. | 155 |
| *saptamaṃ bhrūcakramaṅg* | Sau. | 242 |
| *śāradā ceṣṭā* | Nirv. | 154 |
| *sarvabhūtāntarvartī* | Nirv. | 149 |
| *sarvabhūtasthamekaṃ nārā* | Ātm. | 131 |
| *sarvacintāṃ samutsṛjya* | Nād. | 119 |
| *sarve tatra layaṃ yānti* | Nād. | 122 |
| *saśabdaścākṣare kṣīṇe niḥśa* | Nād. | 121 |
| *ṣaṣṭhaṃ saptamamatha* | Trip. | 215 |
| *ṣaṣṭhyāmindrasya sāyujyaṃ* | Nād. | 107 |
| *satyasiddhayogo maṭhaḥ* | Nirv. | 151 |
| *saubhāgyalakṣmyupaniṣada* | Sau. | 244 |
| *saubhāgyaramaikākṣaryā* | Sau. | 227 |
| *siddhāsane sthito yogī mud* | Nād. | 113 |
| *śivaṃ turīyaṃ yajñopavīta* | Nirv. | 155 |
| *śivayoganidrā ca khecarī* | Nirv. | 151 |
| *śmaśāne anāhatāṅgī* | Nirv. | 155 |
| *so'po'bhyatapat tābhyo* | Ait. | 11 |
| *so'syāyamātmā puṇyebhyaḥ* | Ait. | 19 |
| *śokamohavinirmukto viṣṇuṃ* | Ātm. | 131 |
| *śravaṇaṃukhanayanānāsā* | Sau. | 234 |
| *śrīlakṣmīrvaradā viṣṇupatnī* | Sau. | 229 |
| *śriyāṃ pādukā* | Nirv. | 151 |
| *sṛṇyeva sitayā viśvacarṣaṇiḥ* | Trip. | 217 |
| *śrūyate prathamābhyāse nā* | Nād. | 114 |
| *sthūladehagatā ete sthūlā* | Ātm. | 140 |
| *śuddho'hamadvayo'haṃ sa* | Ātm. | 136 |
| *śuddho'hamāntaro'haṃ śā* | Ātm. | 136 |
| *śūnyaṃ na saṅketaḥ* | Nirv. | 151 |
| *svalpo'pi bodho nibiḍaṃ ba* | Ātm. | 141 |
| *svaprakāśa-brahmatattve* | Nirv. | 155 |
| *svaprakāśe parānande tamo* | Ātm. | 140 |
| *svayamuccalite dehe dehī* | Sau. | 238 |
| *svecchācārasva-svabhāvo* | Nirv. | 155 |
| *tā etā devatāḥ sṛṣṭā asmin* | Ait. | 7 |
| *tābhyaḥ puruṣamānayattā* | Ait. | 8 |
| *tābhyo gāmānayattā abruva* | Ait. | 7 |
| *taccakṣuṣā'jighṛkṣat tannā* | Ait. | 12 |
| *tacchiśnenājighṛkṣat tannā* | Ait. | 13 |
| *tacchrotreṇājighṛkṣat tannā* | Ait. | 13 |
| *tadapānenājighṛkṣat tadāva* | Ait. | 14 |
| *tadbrahma tāpatrayātītaṃ* | Mud. | 173 |
| *tadetatsṛṣṭaṃ parāñatyaji* | Ait. | 11 |
| *taduktamṛṣiṇā—garbhe nu* | Ait. | 19 |
| *tadvatsatyamavijñāya jaga* | Nād. | 112 |
| *tadyuktastanmayo jantuḥ* | Nād. | 109 |
| *tālucakram tatrāmṛtadhārā* | Sau. | 242 |
| *taṃ guhaḥ pratyuvāca* | Akṣ. | 184 |
| *taṃ hovācājātaśatruryatra* | Kauṣ. | 95 |


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| *Mantra* | *Up.* | *Page* |
|---|---|---|
| *taṃ pañcaśatānyapsarasāṃ* | Kauṣ. | 34 |
| *taṃ yajñamiti mantreṇa sṛṣ* | Mud. | 165 |
| *taṃ yathāyathopāsate tatha* | Mud. | 172 |
| *tamabhyatapattasyābhitapta* | Ait. | 5 |
| *tamaśanāyāpipāse abrūtāmā* | Ait. | 9 |
| *tametamagnirityadhvaryava* | Mud. | 171 |
| *tametamātmāmemātmano* | Kauṣ. | 98 |
| *tanmanasā'jighṛkṣat tannā* | Ait. | 13 |
| *tanmayā śikhā* | Nirv. | 155 |
| *tāpatrayaṃ tvādhyātmikād* | Mud. | 174 |
| *tārakopadeśāḥ* | Nirv. | 154 |
| *tasmādetatpuruṣasūktārtha* | Mud. | 178 |
| *tasmādidandro nāmedandro* | Ait. | 17 |
| *tasmāditi ca mantreṇa jaga* | Mud. | 166 |
| *tasmādvirāḍityanayā pāda* | Mud. | 165 |
| *tasyā eva brahmā ajījanat* | Bahv. | 250 |
| *tasya prathamayā viṣṇordeśa* | Mud. | 164 |
| *tat striyā ātmabhūyaṃ gacch* | Ait. | 18 |
| *tata u ha bālākistūṣṇīmāsa* | Kauṣ. | 93 |
| *tataḥ parataraṃ śuddhaṃ* | Nād. | 108 |
| *tathā dehādisaṅghātaṃ* | Nirv. | 151 |
| *tathā patrākṣākṣika-maṇḍa* | Nirv. | 155 |
| *tathā'jñānāvṛto dehī brahma* | Ātm. | 141 |
| *tathetyavocadbhagavānā* | Sau. | 224 |
| *tato vilīnapāśo'sau vimalaḥ* | Nād. | 109 |
| *tatpīṭhakarṇikāyāṃ sasādh* | Sau. | 226 |
| *tatpīṭham aṣṭapatraṃ vṛtta* | Sau. | 228 |
| *tatprāṇenājighṛkṣat tannāśa* | Ait. | 12 |
| *tattu janmāntarābhāvātpuṃ* | Nād. | 111 |
| *tattvacā'jighṛkṣat tannāśak* | Ait. | 13 |
| *tṛtīyaṃ nābhicakraṃ pañcā* | Sau. | 240 |
| *tvaṅmāṃsaśoṇitāsthisnā* | Mud. | 174 |
| *udāsīnakaupīnam* | Nirv. | 151 |
| *udāsīnastato bhūtvā sadā* | Nād. | 118 |
| *ukthaṃ brahmeti ha smāha* | Kauṣ. | 49 |
| *unmanī gatiḥ* | Nirv. | 154 |
| *unmanyavasthā* | Nirv. | 154 |
| *ūrdhvajvalajjvalanaṃ* | Trip. | 210 |
| *ūrdhvāmnāyāḥ* | Nirv. | 149 |
| *utpanne tattvaviñāne prā* | Nād. | 110 |
| *vāgevāsmā ekamaṅgamud* | Kauṣ. | 75 |
| *vedyo'hamāgamāntairārā* | Ātm. | 136 |
| *vicāradaṇḍaḥ* | Nirv. | 151 |
| *vikāradaṇḍo dhyeyaḥ* | Nirv. | 151 |
| *viṣayānandavāñchā me* | Ātm. | 138 |
| *vismṛtya sakalaṃ bāhyaṃ* | Nād. | 118 |
| *vismṛtya viśvamekāgraḥ* | Nād. | 119 |
| *viṣṇormokṣapradatvaṃ ca* | Mud. | 164 |
| *viṣṇuvidhyādiśatābhidhāna* | Nirv. | 151 |
| *vivekalabhyaṃ* | Nirv. | 151 |
| *vivekarakṣā* | Nirv. | 149 |
| *vivekayuktibuddhyāhaṃ jā* | Ātm. | 137 |
| *viyogopadeśaḥ* | Nirv. | 149 |
| *ya etadupaniṣadaṃ nityama* | Mud. | 176 |
| *ya imaṃ sṛṣṭiyajñaṃ jānāti* | Mud. | 170 |
| *yadā saṃkṣīyate prāṇo* | Sau. | 238 |
| *yadasyāntaraṃ sūtraṃ tad* | Akṣ. | 185 |
| *yadetat hṛdayaṃ manaścai* | Ait. | 21 |
| *yadvā maṇḍalādvā stana* | Trip. | 216 |
| *yajñenetyupasaṃhāraḥ* | Mud. | 166 |
| *yāstisro rekhāḥ sadanāni* | Trip. | 212 |
| *yatpuruṣeṇetyanayā sṛṣṭiya* | Mud. | 165 |
| *yatra jyotirajasraṃ yasminl* | Ātm. | 132 |
| *yatra kutrāpi vā nāde lagati* | Nād. | 117 |
| *yatrayatra mano yāti tatrata* | Sau. | 239 |
| *yatsamatvaṃ tayoratra* | Sau. | 238 |
| *yo'hamasmīti vā so'hama* | Bahv. | 253 |
| *yogena sadānandasvarūpa* | Nirv. | 154 |
| *yogena yogaṃ saṃrodhya* | Sau. | 237 |


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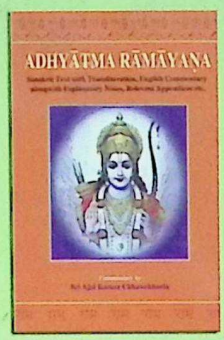


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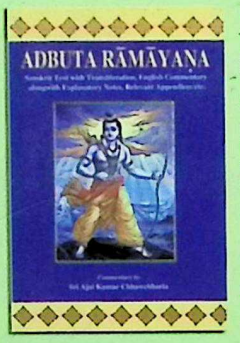


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